

THE DESERT WIND

Editor: Bruce Behnke & Ron Richardson © 2012

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Southern Nevada Chapter
American Guild of Organists

Dean's Notes

Dear Chapter Members and Friends,

It is so amazing to be starting a new year already! And what a great opportunity for me to be the new Dean! At first I was scared; now I'm just overwhelmed at all the little details that must be attended to. Thanks to everyone for being patient with me and for all your help.

Let's thank Shireen for being our Dean for 5 years. She did a fabulous job and we made a lot of progress as a Chapter during her "reign." Thanks also to everyone else who served on the board. We haven't lost too many, but have gained 3 new board members: Jane Dye, Genie Burkett and Ron Richardson. I'm excited to have them working with us.

If you don't know the new people you'll have the opportunity to meet them at our opening social on Sep-

tember 22, 6:00 PM at my house. You'll be getting emails about the opening social. Please call Doris to tell her what you'll be bringing for the pot-luck.

Our first recital will be Richard Elliott on October 26. Start talking to your friends so we can have a large crowd. He is an amazing artist; you will not want to miss it. Remember that all of our recitals this year will be at Christ Church Episcopal. We are grateful to them for letting us use their church for our recital series this year.

Thanks to all of you for your support as a chapter. If you haven't been to any of our events lately, we really look forward to seeing you at some of them this year. Our events and recitals get better and better every year.

Jan

Fall Social

We will have our Opening Fall Social on Sept. 22 at 6 P.M. at Jan Bigler's house. Several members will report on the events that they attended during the summer.

It will be a pot-luck. If you're new to our chapter, you need to know that we always have a lot of good food and lots of fun. **Please call Doris Francis at 459-7734 to tell what you'll be bringing.** We usually have 20 to 25 people. Jan's address is 1492 La Brea Rd., Henderson. Call her if you need directions. 898-5455 or 274-9495.

The traveling organ music library will be available for members to look through. David Dorway has worked very hard boxing up a half dozen boxes of donated music that can be had for very little.

See you on the 22nd.

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Dr. Richard Elliott, Recitalist Interview

To give you more information about our October 26th recitalist, I am continuing my new feature of interviewing the artist. Dr. Elliott graciously took time out of his very busy schedule to answer a few questions via the internet.

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

Richard Elliott I sang in church choirs from the time that I was seven or eight years old and I was intrigued by the sound of the pipe organ in our church. When I was 15 years old I decided to use the organ for a school project that involved improvising some background music on the organ while a classmate read a poem. The pastor heard me playing and invited me to play a piece during the Sunday service. A few weeks later the organist asked me to fill in for an entire service, and when he resigned a few months later I was offered the job.



Behnke How old were you when you first started studying the organ seriously?

Elliott I began taking lessons at the Peabody Conservatory at age 16, but I wouldn't say that I got really serious about it until I started college as an organ major (at the Catholic University of America).

Behnke Who are some of the most influential teacher with whom you have studied?

Elliott I have had five organ teachers, all of whom helped me in many ways, but the two that really stood out were John Weaver, under whom I completed my bachelors degree at the Curtis Institute of Music, and David Craighead, under whom I received masters and doctorate degrees at the Eastman School of Music. Both of them were consummate performers as well as gifted pedagogues.

Behnke What are some of the more interesting venues in which you have played?

Elliott Of course, playing the organ at Methuen Memorial Music Hall was a meaningful experience because of its visual similarities to the Salt Lake Tabernacle organ. I haven't done much solo performing outside the U.S. but have been privileged to perform three times at the BYU Jerusalem Center, which has a beautiful 3-manual Marcussen organ and also boasts one of the best views from its seats of any concert hall on the planet. (The audience members can take in the entire Old City of Jerusalem through the plate glass windows, which also reflect the image of the organ and organist so that the performer appears to be hovering above the "Holy City.") I have also enjoyed playing a number of the really humongous pipe organs out there (including First Congregational in

Los Angeles, Cadet Chapel at West Point; the Crystal Cathedral; Calvary Church in Charlotte, NC; and the Wanamaker Organ, where I was an assistant organist for three years), as well as the largest tracker organ in the U.S. (at the University of Texas in Austin) and the largest outdoor pipe organ in the world (at Chautauqua, NY).

Behnke Do you do any improvisation and or have you ever composed music?

Elliott I have always enjoyed improvisation, although I haven't done much with larger musical forms or fugal improvisation. For my doctoral essay I transcribed Marcel Dupre's "Onze Versets," which he improvised for a special occasion at St.-Louis-des-Invalides, and compared them with his written compositions.

I have done a fair amount of arranging for organ, choir, and lately for organ and orchestra. The latter has been especially enjoyable.

Behnke Who are some of your favorite modern composers?

Elliott I enjoy a lot of modern music—much more than I actually perform. For example, I really like the organ music of Messiaen, but most of it can't be played on the noon recitals on Temple Square, and none of it would work on the "Music and the Spoken Word" broadcast. I'm very fond of the modern French organ composers (Durufle, Langlais, Guillou) and of many of the contemporary American composers (Ned Rorem comes to mind).

Behnke What pieces will you be playing for us?

Elliott I'm still working on finalizing the program. Because I was recently invited to give a recital two days prior to the Las Vegas recital on the new Casavant organ in the Kauffman Center for the Performing Arts in Kansas City, I have to get as much overlap from the two programs as possible.



Call for Performers

If you are planning on playing in the Annual Advent-Christmas Members Recital you need to contact Paul Hesselink (242-1940 or stu40@cox.net) soon. This is a very popular event and slots fill up very fast. Program will be held at Christ Church Episcopal on Sunday, December 2 at 4:00 P.M.

Membership Report

I am pleased to say that we have 39 members who have paid for their dues for 2012-2013. There are 11 people who have not returned their forms! If you plan on being a member next year, please send in your dues ASAP. If you have misplaced your form, contact me, and I will send out another. David Dorway, Treasurer

Visit with Wilbur Held

We spent a wonderful four hours visiting Wilbur Held in Claremont, CA on Thursday, August 9. Wilbur had been my major professor many years ago at The Ohio State University when I was working on my Master's degree in organ pedagogy, and we have maintained a life-long friendship ever since. Prior to our arrival Wilbur had been composing and confessed to being a little frustrated. . .he knew what he wanted to write but couldn't quite figure out exactly how to position the notes on the page. The voices crossed and there wasn't enough space for all of them! We thought it was remarkable that someone on the verge of celebrating his 98th birthday was actively pursuing the creative muse!



It had been two years since we had last visited him, so we were delighted to find him in fine shape, mentally alert and still walking rather sprightly. We spent much of the time "catching up" and remembering events of the past. I knew that he had played the two church services each Sunday for the last four Sundays in July at his church, the Claremont United Church of Christ which is home to the large 60-stop three-manual and pedal Glatter-Gotz-Rosales tracker organ completed in 1998. When I asked him what he played during those eight services, Wilbur sort of dismissed the question by saying, "Oh,

just easy stuff." But as the conversation went along, some of the repertoire he played was mentioned: Bach's "Schmucke dich," the middle movement of Franck's "Grand Piece Symphonique," several of his own compositions and arrangements, including the "Now Thank We All Our God" setting arranged from the Bach cantata, and the Boellman "Toccata." He referred to playing these services as "my farewell." I am sure I won't be doing that at 98 even if I make it that long!

We spent quite a bit of time discussing California Pottery, in particular Caliente, Haldeman, Catalina and other pottery. During his retirement years in California he avidly collected Caliente pottery and became THE authority on it, eventually publishing a catalog of what the company produced (1933-1953), *Collectible Caliente Pottery*. During this lively discussion, Wilbur brought out books from his library and examples from his collection...a real "show and tell." It was evident this is still one of his passions.

Over a leisurely lunch at the local Carrow's, we learned about his family and about how he planned to celebrate his birthday on Monday, August 20. I treasure our brief visit with Wilbur. Linda and I told him we'd plan for sure to come back for the big "100" in two years!

Paul Hesselink and Linda Parker (Las Vegas)

AGO NATIONAL COUNCIL ADOPTS NEW MISSION STATEMENT

NEW YORK CITY—The AMERICAN GUILD OF ORGANISTS (AGO) announces a newly adopted mission statement, which was approved by the AGO National Council at its July 2012 meeting in Nashville. The new mission statement begins with a succinct, memorable statement that focuses on how the AGO makes a difference in the world. It is followed by a list of goals that help define how the mission will be accomplished.

The mission of the American Guild of Organists is to enrich lives through organ and choral music.

To achieve this, we:

- Encourage excellence in the performance of organ and choral music;
- Inspire, educate, and offer certification for organists and choral conductors;
- Provide 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.

“The new mission focuses on more than just serving the needs of dues-paying members,” declared AGO Executive Director James Thomashower. “This is a mission that gives the work of the Guild meaning in the context of our society.”

The Guild’s prior mission statement was developed early in 1998. Over the last three years, the AGO National Council and various task forces have reviewed AGO members’ responses to a long-range planning questionnaire to determine what is most important to members and consider afresh what the Guild should plan to achieve organizationally.

In 2011, a task force was formed to develop a new mission statement. Members of the task force were AGO Councillor for Region IX Leslie Wolf Robb, Director; AGO Treasurer Calvert Johnson; AGO Councillor for Region VI Jan Kraybill; and AGO President Eileen Guenther (ex officio). The task force drafted three mission statement options and asked AGO members to complete an online survey in April 2012. Based upon the responses of Guild members, the AGO National Council endorsed the new mission statement to challenge, energize, and equip AGO members to continue and expand the work of the Guild both now and in the years to come.

“The Strategic Planning Workbook for Nonprofit Organizations defines a mission statement as ‘What you intend to accomplish, your organization’s overall goal, the reason you exist,’” stated AGO President Eileen Guenther. “Other books on leadership define it as what an organization can do uniquely—better than any other organization. Not-for-profit organizations must revisit their mission statements periodically to be sure they reflect current environmental realities as well as the organization’s current needs and objectives.”

New Home Theater Organ

John Ledwon, who many will remember played the demonstration of the two theater organs at Phil Maloof's for the chapter last fall, reports that he is assembling a Theater organ in his home in Henderson. I am installing a 3 manual 13 rank Wurlitzer in my Henderson home that began life as a Wurlitzer 3 manual 8 rank church organ in Florida. It was repossessed by Wurlitzer and reinstalled in another church in Michigan. The organ is now winded and wired and the console should be finished in another couple of weeks. Then the control system will have to be programmed, the



chests blown out and the pipes installed. The 13th rank is a brass trumpet en chamade...a bit overkill for a rather small house but what the heck. Basically it is an organ to just play around with.. certainly nothing like the 4 manual 52 rank instrument I had in my Agoura, CA home.

The ranks are;

Brass Trumpet 8'	61 pipes
Tuba Horn 16'-4'	85 pipes
Diaphonic Diapason 16'-2'	85 pipes
Tibia Clause 8'-2'	85 pipes
Clarinet 8'	61 pipes
Krumet 8'	61 pipes
Kinura 8'	61 pipes
Salicional 16'-2'	97 pipes
Salicional celeste 8'-4'	73 pipes
Concert Flute 16'-2'	97 pipes
Vox Humana 8'	61 pipes
Aeoline 8'-4'	73 pipes
Trumpet en chamade 8'	49 pipes



Plus all the theatre organ percussions and traps

Current list of Available Substitutes

Genie Burkett	513-0868
John Ledwon	767-8772
Bede Parry	521-2746
Dorothy Young Riess	575-1834. Minimum fee/Sunday service is \$150!

Cushings in Paris



St. Eustache

Kym Cushing visited Paris, France (with his family) over Spring Break and was able to hear the famous organs at St. Sulpice, St. Eustache, Sacre-Choer, and St Clotilde. Notre-Dame's organ was under reconstruction at the time. He was able to visit with Daniel Roth at St. Sulpice, and after the Sunday service, briefly play the famous organ there. The highlight of the trip was an organ concert at St. Eustache where Jean Guillou played Franz Liszt's Prometheus (transcription by J. Guillou). The piece was exhilarating as it was terrifying!



St. Sulpice

New Officers Installed



The new class of officers were installed, the outgoing class thanked and the continuing class recognized at a dinner held at Christ Church Episcopal on Saturday, June 16, 2012. Our current board includes: Front row, Jane Dye - Publicity, Doris Francis - Social Events, Paul Hesselink - Sub-Dean, Jan Bigler - Dean, Shireen Beaudry - Past Dean now Grants Chair, Rev. Mike Link - Chaplain. Back Row: Bruce Behnke - Webmaster and Co-Newsletter, Genie Burkett - Publicity Chair, Cherrill Hoeft - Secretary, David Dorway - Treasurer. Added to the board since then is Ron Richardson - Co-Newsletter Editor.

Beckerath Update

We are pleased to report that the restoration work on the von Beckerath at UNLV is underway and on schedule. A complicated process of negotiating the contract for the repairs to the organ has been completed among UNLV, the von Beckerath firm, and the insurance underwriter. A schedule has been drawn up to complete the restoration work:

1. Construction of replacement parts (three chests, console, facade) has begun in the von Beckerath shop in Hamburg.
2. A crew will come in early January, 2013 for a week to remove all parts which need to be replaced. In order to do so, all pipes will be securely stored in pipe trays and stacked at the second level of the stage in Doc Rando. The Hall will remain in use from late January to mid-May. The organ is expected to look awful--a skeleton--during this time.
3. The new parts will be shipped from Hamburg in early April for arrival at Doc Rando in mid-May.
4. The reconstruction crew from Hamburg will begin the work of restoration with the aim of completing it by late August.

All artisans who were involved in the original fabrication of the instrument are still employed by the Beckerath firm, and will employ their skills in re-making all of the replacement parts. The 10 year warranty on the instrument will begin over. We look forward to the instrument being returned to its former glory.

Paul Hesselink

Beaudry-Johnson Recital

Shireen Beaudry-Johnson, our chapter's outgoing dean, fulfilled a lifelong dream by presenting a solo organ recital at Christ church Episcopal, for family, friends, students, and associates. Johnson, a well-known piano and organ teacher in Las Vegas, currently studies organ with Dorothy Young Riess. Her program included works by Bach, Mendelssohn, Brahms, and Franck. A reception organized by incoming dean Jan Bigler provided an opportunity to congratulate the artist and greet friends.



Recital Series News.

Your AGO Recital Series Committee is pleased to announce that all arrangements for the 2012-2013 Recital Series have been made. A flyer for the series is attached on the next page. Please help us publicize the concerts. We have a line-up of fine performers who will present exciting programs.

Our venue for the Recital Series has changed for this year. We are pleased that Christ Church Episcopal, 2000 S. Maryland Parkway has kindly agreed to host our recitals. This change was necessitated by an accident in Doc Rando Hall on May 30 when a sprinkler head on the stage failed, and water rained down on the von Beckerath organ for 20 minutes, causing extensive damage. We will hope to be able to schedule our 2013-2014 recital series at Doc Rando on the restored organ.

A couple of details about being at our new “home” for this year. Since the organ at Christ Church was designed to primarily serve within the context of the worship services, it is located in the rear balcony. The church’s Music Director, Kathi Colman and her husband Jeff, have agreed to set up and operate a video camera and projector so that the audience can watch the performers at the console on a large screen at the front of the church. Also, we need to warn you that the benches at the church can become a bit “hard” for a recital. There are no pew cushions (this partly accounts for the superb acoustics of the room), so if you wish, you may bring a cushion to sit on. If you don’t have a suitable cushion, fold-up “tush-cushes” will be available for sale at the recitals for \$5.00 and you can bring them back for use at subsequent recitals. A donor to purchase the cushions has been secured, so your entire purchase cost will result in a donation to help retire the debt on the organ at the church. After each recital, a reception will follow in the church’s Parish Hall. A security guard will be on patrol in the parking lot during the event. Last but not least, the organ at Christ Church was completed by the Schantz Organ Company of Orrville, Ohio in January of 2010 and is the largest pipe organ in Nevada.

One final thing. We have mounted a professional recital series for the chapter for the past five years. During that time, we have stayed within a budget by careful management of our resources. We can report that our chapter was again successful in obtaining a grant from the Nevada Arts Council in the amount of \$1,868 to support the series. The rest of the costs for the series must be raised through gifts from our generous patrons. This has made it possible to offer free attendance to all of our recitals. We again solicit your help. Your contribution is fully tax-deductible, and if you wish, your name will be published on our programs in an appropriate giving level category. Here are the established levels:

ff – fortissimo (\$250 and above)
f – forte (\$200 to \$249)
mf – mezzo forte (\$150 to \$199)
mp – mezzo piano (\$100 to \$149)
p – piano (\$50 to \$99)
pp – pianissimo (\$25 to \$49)

Dr. David Dorway would be happy to receive your check in support of the series made to: “Southern Nevada Chapter, AGO” and addressed to him at: 10613 Shoalhaven Drive, Las Vegas, NV, 89134

We appreciate your support of the series in the past and look forward to seeing you at our recitals this season.

The American Guild of Organists, Southern Nevada Chapter
A 501(c)(3) non-profit organization Website: sncago.org

Organ Recital Series 2012-2013

Friday, October 26, 2012 – 7:30 P.M.

Dr. Richard Elliott

Dr. Elliott has been organist at the Mormon Tabernacle in Salt Lake City since 1991 and is the accompanist to the famed Tabernacle Choir. Widely known through his extensive recital schedule and the broadcasts of "Music and the Spoken Word," Dr. Elliott holds the Doctor of Musical Arts degree from the Eastman School of Music, University of Rochester. He is known for his exciting programs of widely ranging styles. You'll want to arrive early to claim your seat for this recital.

Sunday, December 2, 2012 – 4:00 P.M.

Advent-Christmas Recital

This year's edition of the holiday recital will again be performed by members of the Southern Nevada Chapter. The recital will showcase the church's 4-manual and pedal, 54-rank Schantz pipe organ completed in January of 2010. Come and hear some of the local talent of the organ community. Get your holiday season off to a great start!

Friday, January 18, 2013 – 7:30 P.M.

Dr. Joyce Jones

One of the country's most popular organ recitalists, Joyce Jones earned the Doctor of Music Arts degree from the University of Texas at Austin. She has just recently retired from a 43-year tenure as Professor of Music at Baylor University. **Dr. Jones will do a special creative presentation for local young piano students at 4:30 P.M. on Thursday afternoon, January 17 at First Presbyterian Church (I-15 and Charleston).** For further information, call Shireen Beaudry-Johnson at 645-6546.

Friday, March 15, 2013 – 7:30 P.M.

Dr. James Kibbie

Professor of Organ at the University of Michigan, Dr. Kibbie is widely known and highly regarded as a recitalist and recording artist. A review in *Le Monde* in France said, "He unfolded a torrential virtuosity, revealed in a storm of light." His recordings of Bach's complete organ works on historic German organs are available for free download on the Internet. **Dr. Kibbie is also an authority on the organ music of Jehan Alain (1911-1940) and will present a fascinating workshop on Saturday morning in the sanctuary of Christ Church Episcopal from 10:00 A.M. to noon. All are welcome to attend. Free.**

Friday, April 19, 2013 – 7:30 P.M.

Dr. Dongho Lee

Dongho Lee, a native of Seoul, South Korea, was the 2010 winner of the National Young Artists Competition in Organ Performance of the American Guild of Organists., winning both the First Prize and the Audience Prize She has recently completed the Doctor of Musical Arts degree at Indiana University and now resides in North Carolina where she performs weekly hour-long recitals on the landmark Flentrop organ in the Duke University Chapel. She also serves as Music Director/Organist at Holy Trinity Episcopal Church in Fayetteville, NC. Come and hear this young and exciting prize-winning artist.

**All recitals presented at Christ Church
Episcopal**

(2000 S. Maryland Parkway at St. Louis)

All programs are open to the public at no charge.

The Organ Recital Series is supported through the generosity of patrons in the community. Contributions are tax-deductible. To become a patron, send your check made to:

"Southern Nevada Chapter, AGO"

Dr. David Dorway, Treasurer,

10613 Shoalhaven Dr., Las Vegas, NV 89134



This Organ Recital Series is funded, in part, by a grant from the **Nevada Arts Council**, a division of the **Department of Cultural Affairs**, and the **National Endowment for the Arts**, a federal agency.



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Dr. Bill Moore's
**PLAYING YOUR BEST
WHEN IT COUNTS**
 Mental Skills for Musicians

SEMINAR FOR MUSIC TEACHERS AND PERFORMERS

This seminar is built around the content in Bill's book series, *Playing Your Best When it Counts: Mental Skills for Musicians*. It provides a broader understanding of the mental and emotional aspects of performance while providing self-reflection, application and practice strategies for playing your best when it counts. The book series includes three books: *Mental Skills for Musicians*, *High-performance Workbook* and the *Mental Journal*, all designed to help musicians perform at their optimal level under pressure.



OVERCOMING MENTAL BARRIERS TO PLAYING YOUR BEST

In today's high pressure performance environments, a thoughtful and integrated approach to the development and refinement of performance skills is necessary. Best performances occur when you are totally absorbed in and connected to the task-at-hand, free from expectations, fears, doubts and other cognitive activity. Self-doubt, fear of mistakes, over-analysis of technique, and heightened anxiety are examples of mental barriers to performing your best. This presentation provides an understanding of these barriers and practical strategies for overcoming them.

MENTAL SKILLS FOR PLAYING YOUR BEST WHEN IT COUNTS

This presentation provides a broader understanding of the psychological and emotional aspects of music performance. The role mental performance skills play in the execution of well-learned, complex, precise movement patterns will be discussed and strategies for developing the three mental performance skills will be demonstrated, specifically, 1) Courage: the ability to direct your will to overcome fear and self-doubt, 2) Trust: the ability to let go of your desire to consciously control correctness and 3) Acceptance: the ability to perceive outcomes "as is" without any judgments as to "good" or "bad."

STRATEGIES FOR PLAYING YOUR BEST WHEN IT COUNTS

This interactive session provides specific strategies and exercises for integrating performance psychology into your studio classes and individual lessons. This session explores some of the differences between teaching for skill acquisition and coaching for skill performance. It provides a foundation for developing and executing mental performance skills necessary for playing your best when it counts. There is a clear distinction between the mental skills needed to 'put it in' during practice and those needed to 'get it out' during performance. Although mental skills make up just one part of the whole performance picture, they are often the part least understood and yet may be the most important in playing your best when it counts.

Dr. Moore is a performance psychology specialist working with musicians, athletes and business professionals helping both individuals and teams perform at optimal levels under competitive stress. He is president of Moore Performance Consulting and is currently a performance coach for a variety of individuals and organizations in the United States and Europe.

To purchase his books for musicians go to www.playingyourbest.com.