

THE DESERT WIND

Editor: Bruce Behnke © 2019 Issue: January/February 2019

Dean's Notes

Dear SNCAGO Members,

Happy 2019 to each of you! This new year brings new opportunities and activities to our members. Many of you have just completed a busy time with Advent and Christmas services, preparing choirs to perform and assist in worship of many kinds. In addition to your continuing participation in our 14th Recital Series, I hope you will take advantage of other important activities sponsored by the Chapter in January and February. These include a Registration Workshop with Bob Tall on Jan.12 at the Shrine of The Most Holy Redeemer, a Jewish Temple Service with Tim Cooper on Jan. 25. These, and other coming events, will expand your horizons, increase your talent and abilities, and allow you to interface with fellow organists as we learn together. I strongly encourage you

to get more involved in 2019 and volunteer to assist our Board and committees when you can. We are a relatively small chapter with many dedicated members, but I hope we can increase participation by those who are new or have not joined us previously. We have an excellent Board, including energetic new members who bring new enthusiasm and ideas. Please feel free to contact any of us with ideas, concerns and suggestions for how to improve our chapter activities and events. We will work hard this year to plan our activities for 2020, with your input, so you can calendar them and participate. Best wishes to each of you for a musically fulfilling 2019!!

Best wishes,

Steven R. Wright, Dean
SNCAGO



Southern Nevada Chapter
American Guild of Organists

Important Dates

Jan 11 - 7:30 P.M. Jilian Gardner recital Doc Rando Hall see page 4.

Jan 12 - Robert Tall Registration workshop, Shrine of the Most Holy Redeemer 9:00 A.M.

Jan 25 - Jewish service with Tim Cooper Temple Bet Knesset BaMidbar at 7:00 P.M. see page 7.

Mar 16 - Choral Reading Workshop at Community Lutheran details in next issue.

There will also be a joint organ workshop with BYU at the Meadows Stake Center sometime in April.

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Bruce Stevens Presents Varied and Polished Performance

On Friday, November 13, guest organist Bruce Stevens presented a varied program of works by Niels Gade, Max Reger, Hugo Distler, Robert Schumann, Johannes Brahms, Felix Mendelssohn-Bartholdy, Johann Gottfried Walther, Johann Ludwig Krebs and Johann Sebastian Bach. His program was developed around the theme “The Leipzig Connection.” The excellent program notes provided by the artist opened with this summary paragraph:

The ancient trade and university city of Leipzig, first mentioned in 1015, played a role in the lives of

all the composers represented in this evening’s program. Some were born there; some attended the city’s university and/or music

conservatory; some lived and worked there for a period of time; and

some visited to engage in music-related activities. All were influenced by the Heldenstadt (Hero City) where the peaceful demonstrations that began in 1989 led to the disintegration of the East German communist regime and the ensuing reunification of Germany.



Mr. Stevens’ program was carefully planned to present contrasting tonal styles, variety of tempi, and length of pieces presented. The works of Niels Gade and Hugo Distler were likely less familiar than were the compositions by Reger, Schumann, Brahms and Walther. Perhaps the first hearing for many in the audience, Mendelssohn’s Allegro, Chorale and Fugue in D Minor (1844) is the most substantial of the “new” Mendelssohn works “discovered” by American musicologist Professor William A. Little and published in 1987. One could consider Mr. Stevens’ choice of concluding his program with the Bach Fantasy and Fugue in G Minor, BWV 542 an “act of bravery!” The fugue is relentless and poses a challenge to any performer which Mr. Stevens met with aplomb and skill. Mr. Stevens’ tasteful registrations, mature and musical performances left the listeners with a sense of satisfaction of a program well-presented. The program was especially suited to the Maurine Jackson Smith Organ, designed, fabricated and installed in 2004 by the Rudolf von Beckerath Orgelbau of Hamburg, Germany. At the University of Richmond in Virginia, Mr. Stevens performs and teaches on a 1962 von Beckerath organ, one of the early instruments the company exported to the United States.

Bruce Stevens is active as a recitalist in the U.S. and Europe and has performed recitals for 21 annual national conventions of the Organ Historical Society, for several regional conventions of the American Guild of Organists, and for national conventions of the American Institute of Organbuilders. After receiving music degrees from the University of Richmond and the University of Illinois, he moved to Europe for three years of organ study, first in Copenhagen with Finn Viderø and Grethe Krogh and then in Vienna with Anton Heiller. Mr. Stevens was a finalist in the AGO organ performance competition as well as in other competitions held in Los Angeles and Fort Wayne. He has recorded seven discs for Raven Recordings, including a series of CDs devoted

to Josef Rheinberger's organ sonatas played on various historic American organs. He is Instructor of Organ at the University of Richmond and director of Historic Organ Study Tours (HOST), which he founded to further the study of historic organs throughout Europe.

This program was the second program in the 2018-2019 Southern Nevada Chapter AGO's Organ Recital Series. A few more than 100 people attended the recital in Dr. Rando-Grillot Recital Hall in the Beam Music Center on the UNLV campus.

Sixty-eight audience members completed the recital evaluation form (66.7%). Here are the results:

First time visiting Doc Rando Hall = 4

First time hearing the Maurine Jackson Smith Organ = 5

First attendance at an AGO Recital = 6

Number of organ recitals attended at Doc Rando: 1-3 = 8 4-5 = 5 more than 5 = 49

How did you hear about this recital?

e-mail notification = 42 flyer = 8 previous program = 22 from a friend = 14 other = 6

All works on the program mentioned as being enjoyed; most mentioned Mendelssohn, Walther, Bach

Feelings about program and performer: Loved it = 46 Liked a lot = 14 Found interesting = 6

Overall rating: Superb = 46 (69.7%) Excellent = 18 (27.3%) Average = 2 (3.0%)

Combined Superb and Excellent ratings = 98.0%

Added to e-mail notification list = 8



Our organ technician, Christian Lentz, offered a "close up" look at the organ on stage after the program. Aspects of the instrument were explained, and with one of the case panels removed, participants could poke their heads inside the organ to view some of the mechanism and additional pipes of the organ not normally visible. Between 25 and 30 people attended the short session and had many good questions. Christian will be hosting a similar session after each of the recitals in the future, so if

you didn't participate this time, you will be afforded additional opportunities to do so.

The third recital in the series for the season will be young "rising star" Gillian Gardner on Friday, January 11, 2019. Ms. Gardner is completing her Artist Diploma in Organ Performance at Baylor University, studying with Dr. Isabelle Demers. We will look forward to seeing you at her program.

Paul S. Hesselink, Chair
2018-2019 Organ Recital Series Committee

Jillian Gardner Recital

Please join us on Friday, January 11, 2019 at 7:30 P.M. at Doc Rando Hall on the campus of UNLV for our next recital in our series presented by Jillian Gardner.

Jillian Gardner -- originally from upstate, New York currently resides in Waco, Texas where she is continuing her studies at Baylor University in the Artist Diploma program. She began her study of the organ at age fourteen with Stephen Best of Utica, New York and completed a bachelor's degree in Organ Performance with a minor in historical performance from the Oberlin Conservatory in May, 2015, working with James David Christie, Marie-Louise Langlais, and Webb Wiggins. In May 2017, she completed her Master's degree in Organ Performance with Dr. Isabelle Demers at Baylor University in Waco, Texas.



Gardner has been an active recitalist across the United States and United Kingdom. She was a featured artist at the 2014 and 2017 Organ Historical Society Conventions in Syracuse, NY and Minneapolis, MN. She has also performed at St. Thomas 5th Avenue (NYC), Fourth Presbyterian Church (Chicago), Methuen Memorial Music Hall (Methuen, MA), Trinity Episcopal Cathedral (Phoenix), Cathedral of St. John the Divine (NYC), St. Joseph's Cathedral (Hartford, CT), St. Mary's Cathedral (San Francisco), and University Baptist Church (Austin, TX), amongst others. In July 2016, she gave a tour of recitals at Chester, Coventry, Truro, and Liverpool Metropolitan Cathedrals in the United Kingdom and in May 2018 recitals at St. Paul Cathedral (London), St. George's Hanover Square (London), and St. Mary Redcliffe Church (Bristol).

No stranger to the competition circuit, Gardner took first place in the chapter level competition of the Regional Competition for Young Organists (RCYO) in Buffalo, New York in March 2013. The next year, she finished first at the Tuesday Musical Club Association scholarship competition in Akron, Ohio. In March 2015, Gardner won the RCYO chapter level competition again, this time in Albany, New York. During the same month, *The Diapason* magazine selected her into the first class of one of the "Top 20 under 30" organists in the nation, which recognizes individuals under age 30 who have made significant contributions to the fields of organ performance, harpsichord and church music. In April 2015, she was a finalist in the Arthur Poister Competition in Syracuse, New York and in June 2017 she received second prize in the Québec Organ Competition in Québec, Canada.

In addition to performing and competing, Gardner has worked as the organ scholar at St. Peter's Lutheran Church in New York City in January 2015. She has also been organist at St. Joseph's Church, Lee Center, New York; Grace Lutheran Church, Oberlin, Ohio; and St. John's Episcopal Church, Oneida, New York. She is currently the Director of Music and Organist at Austin Avenue United Methodist Church in Waco, Texas where she oversees the music program and directs the adult Chancel Choir and Handbell ensemble. She has twice attended the McGill Summer Organ Academy in Montréal, Canada (2013, 2015) where she studied with Olivier Latry, Hank Knox, and Hans-Ola Ericsson. She has served on the Southwest Region's Committee for the AGO Young Organists (AGOYO) and currently serves as the National Convener for AGOYO and is also the Dean of the Baylor Chapter of the AGO.

Passionate about making the organ accessible to as many people as possible, Gardner's diverse programs and

signature pink organ shoes brighten each of her colorful performances. Outside of the organ loft, Gardner is an advocate for physical fitness. She believes that a healthy mind and body contribute to the quality of her artistry. Gardner always enjoys meeting new people and is enthusiastic to travel and experience different cultures in the United States and abroad as she pursues a combined career as a church organist, teacher, and recitalist.

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

Jillian Gardner I like to say that the organ chose me instead of me choosing the organ! I began my study of piano at age 4 and continued on with my musical studies beginning violin in 2nd grade, clarinet in 7th grade, and saxophone in 9th grade. I was playing piano in a jazz ensemble and the director of that was also a director at a church where their organist was graduating high school and leaving for college. Knowing I played piano, he asked me if I would come to play for their services. They also offered me organ lessons at that time which the church would pay for! I knew absolutely nothing about the organ when I was 14 and had no interest in learning, but Mom encouraged me to try it at least. So, I tried it and I knew within a year of study that was what I wanted to study in college! I loved the variety of color and repertoire on the organ and the new challenge that it brought.

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

Gardner I first started studying the organ seriously when I was 14 years old. This was right before my 9th grade year entering high school.

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

Gardner All of my teachers have been influential of course! I have been very lucky to study with some of the best in the field including Madame Langlais, James David Christie, Olivier Latry, Isabelle Demers, Peter Richard Conte, Jean-Baptiste Robin, Nathan Laube, and Jack Mitchener just to name a few. The schools I attended allowed for many Master classes throughout my study which always gave a new perspective and brought new ideas to my playing.

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

Gardner I have been fortunate to have the opportunity to perform in so many incredible spaces! One that was most memorable is St. Paul's Cathedral in London. This building is incredibly beautiful and inspiring; I could stare at the ceiling for hours and still not get enough of it. There was nothing better than having the entire empty cathedral to myself for practice time preparing for a concert there last May. St. Mary's Cathedral, San Francisco (also known as St. Mary Maytag because of the silver plated ceiling) was also a very interesting space architecturally. It is what I would call a very modern take on a cathedral, but it also had some of the most vivid colorful stained glass windows I have ever seen. Others would include St. Joseph's Cathedral, Hartford, Connecticut; Cathedral of St. John the Divine, NYC; Chester Cathedral, UK; Liverpool Metropolitan Cathedral, UK; Methuen Memorial Music Hall, Methuen, Massachusetts; St. Thomas 5th Ave, NYC; and St. Patrick's Cathedral, NYC.

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

Gardner I do a small bit of improvisation for church services, but do not call myself an improviser. As for composition, I have not composed anything from scratch, but have done a good bit of arranging for ensembles at church, arrangements for church choir, and reharmonizations of hymn tunes.



I would say that transcribers are a bit like composers in a way because we are really reinventing the piece of music from a full orchestra score to now work for one person at the organ. Not everything will work exactly as written so we have to make choices in how to appropriately bring alive the music at the organ. I have completed many transcriptions including Holst: *The Planets* (complete), Saint-Saëns: *Danse Macabre*, Shostakovich: *Symphony 5*, *Allegro non troppo*, Tchaikovsky: *The Sleeping Beauty* (parts), and have reworked some other transcriptions such as Dvorak: *Symphony 9*, *Largo* and *Allegro con fuoco*, and Grieg: *Peer Gynt Suite*. I have also had the opportunity to study transcriptions with some of the best people in the field including Peter Richard Conte, Ken Cowan, and Isabelle Demers.

Behnke Who are some of your favorite modern composers?

Gardner Two of my favorite modern organ composers are Rachel Laurin and Jean-Baptiste Robin. Their compositions are both incredibly difficult but quite exciting and fulfilling musically at the same time. I believe it is important to support new music and new composers so I have commissioned two pieces by my colleague Jordan Tucker. One solo organ piece premiered in 2016 and one piece for trumpet organ that will be premiered in the spring of 2019.

Behnke What pieces will you be playing for us?

Gardner Camille Saint-Saëns: *Prelude and Fugue in Eb*. This is from a set of 3 Preludes and Fugues composed in 1894 and is a great concert opener. The prelude is an exciting virtuosic movement that builds energy throughout. The Fugue however has a total change in character. The opening line is calm and smooth, but builds in power and volume throughout.

Rachel Laurin: *Flight of the Hummingbird* and *Dialogue of the Mockingbird*. These etudes are short but very charming and quirky all at the same time! The first has many running scale like lines and other speedy notes to mimic a hummingbird zooming around the sky. In the second, you will hear the two mockingbirds singing different tunes that will be recognizable.

Johann Sebastian Bach: *Passacaglia and Fugue in c minor*. This piece certainly speaks for itself! It is one of the most important and well-known works of Bach and influenced the composition of later 19th and 20th century passacaglias as well.

Olivier Messiaen: *Force et agilité des Corps Glorieux*. This translates to “strength and agility of the glorified bodies”. The composer says “The resources of passing through walls and of immediate transport in space could be summarized as a powerful dynamism. The rhythmic rockets express the impetuosity and rapidity of movements, the repeated notes the simple, joyous force that nothing can stop.”

Albert Lewis Barnes: *Fugue in G Minor*. This fugue is not known at all but is a fantastic triple fugue on the BACH theme. If you were to combine Bach and Reger, I think this fugue is what you would get! Barnes was a composer and organ builder living in the upstate New York area in the late 1800s, but only wrote a handful of pieces.

Pyotr Ilyich Tchaikovsky: *The Sleeping Beauty*. I recently discovered the music to this ballet and immediately fell in love with it! I am working on transcribing more of it, but for now we have 5 movements and will hear parts of the ballet with characters such as The Silver Fairy, Cinderella and Prince Fortune, The Blue Bird and Princess Florine, and Little Red Riding-Hood and the Wolf. It is rather charming music that is catchy and that you will want to walk away singing or whistling.

Josef Rheinberger: *Organ Sonata No. 8, Passacaglia*. This is another staple of the organ repertoire and probably Rheinberger’s most well-known movement out of any of his 20 organ sonatas. I find it interesting to program both the Bach Passacaglia and this passacaglia to see the similarities and differences in the compositions.

Visit to Bet Kneset BaMidbar

This past October I had the good fortune to have our Dean, Steven Wright substitute for me at First Christian Church. As we discussed music in our sanctuary I learned that Steven was a linguist—a subject near and dear to my heart. As the topic moved to my work with Hebrew transliterations and Jewish liturgies at my temples, Steven thought that our AGO chapter might find an interest in this subject.

We would like the opportunity to invite you to Temple Bet Kneset BaMidbar on Friday evening, January 25th for the 7:30 service. I would like to hand out some source materials and give a short 15 minute lecture promptly at 7:00, then will need to play for approximately 15 minutes before the service begins (as do all Jewish services) at 7:30. The brilliant Cantor, Jonathan Friedmann, who commutes from Los Angeles for each service, will lead the ceremony. I have worked with Cantor Friedmann for years and look forward to every opportunity I have to learn from him.

Bet Kneset BaMidbar is located in the Desert Vista Community Center, Sun City, Summerlin, 10360 Sun City Boulevard, Las Vegas, NV 89134.

When you enter into the temple area the men will see a basket with kippahs (or yarmulkes) to put onto their heads. You will also want to pick up a prayer book and a songbook so you can follow along with the service. Once everyone has assembled in a seating area a couple of rows back from the piano I will give you each a packet with the liturgy plan for that evening, an example of the music and a copy of a couple of my favorite portions of the service.

For those of you who are unfamiliar with Jewish services I can't imagine a friendlier, more joyful temple than Bet Kneset BaMidbar to familiarize yourselves with such a rich liturgical tradition.



I am including a YouTube link to an Adon Olam, based on the musical “Hamilton” I was recently asked to perform at a concert. You will hear another version of the Adon Olam sung towards the end of our service. The YouTube version, sung at the Park Avenue Synagogue in NYC, beautifully portrays the joy and humor inherent in every Jewish service I have ever participated in. It is worth watching to the end just to see the two little girls jump out of their seats and dance down the aisle.

https://www.youtube.com/watch?v=R_G1XqjN98

Hope to see you all on Friday, January 25th promptly at 7:00. I promise you will be enriched from this experience.

Sincerely,

Timothy Cooper, 702-461-8290



Campaign to Endow the Maintenance of the Maurine Jackson Smith Organ



Photo by Christian Lentz

A campaign to raise funds for the maintenance of the Maurine Jackson Smith Organ in Doc Rando Hall will commence in January and continue through March, 2019. The organ was designed and fabricated by the Rudolf von Beckerath Orgelbau of Hamburg, Germany and was completed on October 1, 2004. This world-class instrument, given to UNLV and for the benefit of the community by the Edward D. Smith family, is a Nevada treasure. For nearly fifteen years we have enjoyed the many talents of guest artists and faculty in organ recitals and ensemble programs. Mr. Edward Smith has now given the seed money to establish an endowment fund to insure maintenance and care of the organ in perpetuity. He also invites others to help insure the goal by gifts large and small. There are many ways to contribute to the fund: cash, securities, and property. Gifts may also be pledged through wills and estate plans. The Maurine Jackson Smith Memorial Pipe Organ Memorial Maintenance Endowment Fund when fully subscribed will ensure the enjoyment of this instrument for generations to come. Members Steven Wright, Jim Kasen, and Paul Hesselink have been asked to facilitate donations to the campaign. The restricted purpose endowment fund is managed through the UNLV Foundation in collaboration with the College of Fine Arts. For additional information, you may contact Steven (steverw822@gmail.com), Jim (jim.kasen@gmail.com), or Paul (paulshesselink@gmail.com).

R. M. Ballentyne Pipe Organs
7085 Skyview Rd
Riverside, CA 92509-5548



Meadows Stake Center
3200 N Mustang St
Las Vegas, Nevada



I originally proposed updating the existing installation, by adding 6 ranks to the organ, updating the console, and improve the unification scheme of the organ. We were also going to update the tonal finishing to have a more warm character.

We were given the green light to proceed with the above project in February of 2018, and at the same time one of my long time clients called and offered my firm a two manual pipe organ, built by a known builder, that was in like-new condition. The church had hoped to install it in a Sanctuary that they decided to not build. The instrument had been sitting in climate controlled storage for the last ten years waiting for installation.

Rather than store the organ myself, I chose to offer the instrument in its entirety for the same agreed to price of the original project, to the Church of Jesus Christ. Our offer was approved, and as such we have provided the following stop list. Our organ also re-incorporates the original 6 ranks into the larger stop list below.

Why do this? Why not? In a nutshell; of the 12 pipe organs installed in LDS buildings in Las Vegas, none is of any distinction. The stop list above would be sufficient to play the majority of literature available to the organ. This instrument would also be a superior organ for leading worship in all configurations required of it. My hope is an instrument like this will encourage interest in playing the organ within the Latter-Day Saint Community. Lastly, an organ like this would be attractive to the local AGO, and would provide another location where a regular concert series can be enjoyed by all.

Ryan Ballentyne

Great: 13 ranks Unenclosed.

1.	Gemshorn	16'	73 Pipes
2.	Open Diapason	8'	73 Pipes
3.	Principal	8'	61 Pipes
4.	Bourdon	8'	85 Pipes
5.	Harmonic Flute	8'	49 Pipes Common Bass #4
6.	Gemshorn	8'	Extension #1
7.	Gemshorn Celeste	8'	49 Pipes
8.	Prestant	4'	Extension #2
9.	Octave	4'	61 Pipes
10.	Koppel Flöte	4'	61 Pipes
11.	Principal	2'	61 Pipes
12.	Block Flöte	2'	Extension #4
13.	Mixture	IV	1 1/3' Pitch
14.	Trumpet	8'	61 Pipes
15.	Oboe	8'	(SW)
16.	Great to Great	4'	

Swell: (enclosed) 14 ranks

1.	Gedeckt	16'	85 Pipes
2.	Spitz Principal	8'	51 Pipes common bass #5
3.	Melodia	8'	61 Pipes
4.	Rohrflöte	8'	extension #1
5.	Salicional	8'	61 Pipes
6.	Celeste	8'	49 Pipes
7.	Principal	4'	61 Pipes
8.	Rohrflöte	4'	extension #2
9.	Nazard	2 2/3'	61 Pipes
10.	Blockflöte	2'	61 Pipes
11.	Tierce	1 3/5'	61 Pipes
12.	Plein Jeu III	2'	183 Pipes
13.	Contra Fagotto	16'	73 Pipes
14.	Trumpet	8'	61 Pipes
15.	Oboe	8'	extension
16.	Swell to Swell	16'	
17.	Swell Unison Silent		
18.	Swell to Swell	4'	
19.	Tremolo		

Pedal: 2 Unit ranks

1.	Resultant	32'	Bourdon + Subbass
16			
2.	Gemshorn	16'	1-32
3.	Bourdon	16'	GT
4.	Gedeckt	16'	SW
5.	Principal	8'	1-44
6.	Bourdon	8'	GT
7.	Rohrflöte	8'	SW
8.	Choral Bass	4'	Extension
9.	Double Trumpet	16'	GT +12 Pipes
10.	Fagotto	16'	SW
11.	Trumpet	8'	GT
12.	Fagotto	8'	SW
13.	Fagotto	4'	SW

Coupler Rail:

1.	Great To Pedal	8'
2.	Swell to Pedal	8'
3.	Great to Pedal	4'
4.	Swell to Pedal	4'
5.	SPACE	
6.	Swell to Great	16'
7.	Swell to Great	8'
8.	Swell to Great	4'
9.	SPACE	
10.	Chimes on Great	
11.	Chimes on Swell	
12.	Cymbelstern	



Photo by Chad Myler

New Members

Rosemarie McCrary,

I was born and raised in Johannesburg, South Africa in 1975, where I also trained as a nurse, obtaining my Associate Degree in Nursing from a private college in 1998.

I subsequently worked as a nurse in South Africa and Las Vegas, N.V., where I currently reside.

I am married to Jason McCrary and we both share a love of music, we still go to piano lessons together.

I have travelled abroad, been to Bible School locally and also had the opportunity to minister for a brief period at High Desert State Prison, where I held services which included me leading the singing and preaching the Gospel of Jesus Christ in 2013 to 2014.

I believe I am called to play the pipe organ and lead (through serving) people in their praise and worship of God and to this end, I am currently a student of Shireen Beaudry, with who, I began my organ studies in July of 2018.

It is an exciting time for me as I am also working on composing an original hymn (new melody). I also have musical ideas for another.

I am hoping, with Shireen's excellent guidance and teaching, that I would be able to secure work playing the organ in a church and to be able to go back to college or university and complete my musical education.

On the personal side : I keep my student life balanced with other hobbies, including hiking, baking, art (painting) and enjoy the company of good people.

I hope to be of service to SNCAGO soon.

Sincerely,

Rosemarie McCrary

Afrikarose@hotmail.com

Rraflatus7@mail.com



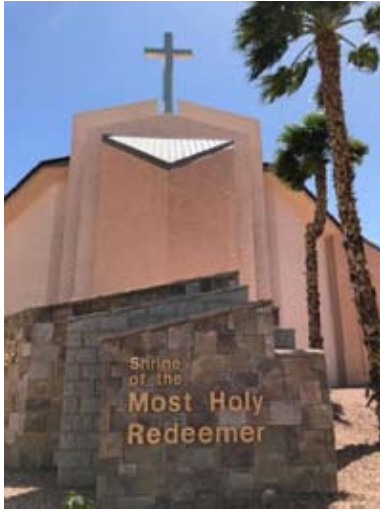
My name is Francyl Gawryn, and I am Associate Pastor and Director of Music Ministries at Grace Community Church in Boulder City, NV. We have a lovely 8 rank Rodgers organ and I am in the process of learning to play it! It is SO EXCITING!!!!!! My husband (Marvin) and I live in Boulder City. We have two grown daughters and two grandchildren. I have been a professional performing musician from my teen years and compose choral, orchestral, solo voice and guitar music. In addition to conducting the Silver Lining Singers (our church choir) I also conduct the Interfaith Peace Choir of Southern Nevada. This choir performs around the Las Vegas Valley area and invites persons of any faith (or none at all) to join us. We perform music from as many different faith traditions as we are able. If you are

interested in singing with us, please contact me at (702) 469 - 2343. Photo was taken at her ordination in 2017 with her husband and their daughters.

Blessings!

Francyl

New Organ Installed at Shrine of the Most Holy Redeemer Catholic Church



Shrine of the Most Holy Redeemer, Las Vegas, is the largest Catholic Church in Nevada, seating 2,200 people. It was dedicated on February 3rd, 1993



Rodgers Trillium 967

Design, installation and tonal finishing were accomplished by Robert Tall and associates, Robert Knight, Knight Pipe Organ Company, San Diego and Christian Lentz, Organ Technical Services, Las Vegas.

The 3-manual Trillium digital organ is built by Rodgers of Hillsboro, Oregon. The sounds have been recorded from famous pipe organs around the world and is the equivalent of 125 pipe ranks. Together with 6 windblown pipe ranks, Montre 16' (TC), Principal 8', Gemshorn 8', Koppelflöte 8', Octave 4', Flute 4', this hybrid instrument has a specification of 131 organ voices and over 200 non-organ samples both internally and externally through the MIDI system sound module, Rodgers MX200. With these advanced capabilities, Robert Tall calls it, "The Modern Organ."



In June 2018, Robert Tall & Associates, Inc., area representatives for Rodgers Organs, supplied a 3-manual Trillium organ for the installation of the incoming Bishop, George Leo Thomas. Father Manuel Quintero, Rector in consultation with his staff decided the instrument should remain there permanently and that windblown pipes would be added in the Fall. Six pipe ranks were installed in early December, which are both visually and tonally attractive.



Pictured from Left to Right; Christian Lentz, Dr. Paul Hesslink, Organ Department Chairman UNLV and Program Chairman, Southern Nevada Chapter AGO; Dr. Robert Tall; Bob Grant; Father Manuel Quintero, Rector; Steve Wright, Dean Southern Nevada Chapter AGO. Dr. Tall will demonstrate the new instrument to members and friends of the AGO, Saturday, January 12, 9AM to 11AM. Free admission.

Trillium by Rodgers

GREAT

Montre 16' +
Violone 16'
Bourdon 16'
 Principal 8' +
Diapason 8'
Prinzipal 8'
 Flûte Harmonique 8'
 Rohrflöte 8' +
Chimney Flute 8'
 Gemshorn 8' +
 Octave 4' +
Principal 4'
Oktav 4'
 Spitzflöte 4' +
 Quinte 2-2/3'
 Super Octave 2'
Fifteenth 2'
 Waldflöte 2'
 Terz 1 3/5'
 Fourniture IV
 Scharf IV
 Posaune 16'
Double Trumpet 16'
 Trompete 8'
Trumpet 8'
 Chimes
Harpsichord
Handbells
 Zimbelstern
 Tremulant
 Swell to Great 16', 8', 4'
 Choir to Great 16', 8', 4'

SWELL

Bourdon Doux 16'
Contre Gambe 16'
 Geigen Principal 8'
Geigen Diapason 8'
 Bourdon 8'
Flûte Harmonique 8'
Tibia 8'
 Viole de Gambe 8'
 Gambe Celeste 8'
 Flûte Celeste II 8'
 Prestant 4'
Unda Maris II 4'
 Flauto Traverso 4'
 Nazard 2 2/3'
 Flûte à Bec 2'
 Tierce 1 3/5'
Cymbale III
 Plein Jeu IV
 Contre Trompette 16'
Double Trumpet 16'
Basson 16'
 Trompette 8'
Trumpet 8'
 Hautbois 8'
Hautbois mf 8'

Voix Humaine 8'
Vox Humana 8'
Strings
Slow Strings
 Clairon 4'
Clarion 4'
 Tremulant
 Swell 16', 4'
 Swell Unison Off
 Choir to Swell 8'

CHOIR

Quintade 16'
Erzähler 16'
 Spitz Geigen 8'
English Diapason 8'
 Holzgedackt 8'
Concert Flute 8'
 Erzähler Celeste II 8'
SATB Ah - SATB Oo
 Viola Celeste II 8'
 Prinzipal 4'
Fugara 4'
 Koppelflöte 4'
Flute d'Amour 4'
 Oktav 2'
 Zauberflöte 2'
 Larigot 1 1/3'
Sesquialtera II
 Siffelöte 1'
Jeu de Clochette II
 Mixture IV
Rauschquinte IV
 Dulzian 16'
Rankett 16'
Corno di Bassetto 16'
 Trompette Harmonique 8'
 Cromorne 8'
French Horn 8'
 Festival Trumpet 8'
Tuba 8'
 Harp
 Tremulant
 Choir 16', 4'
 Unison Off, 4'
 Swell to Choir 16', 8', 4'

SOLO (assignable)

Violoncello Celeste II
Strings
Slow Strings
Amens/Alleluias
 Harmonic Flute 4'
SATB Ah
SATB Oo
Gospel Oh
 French Horn 8'
Handbells
Festival Trumpet 8'
Tuba 8'

English Horn 8'
Orchestral Oboe 8'
Harpsichord
Gregorian Oh
 Tremulant
 Solo on I
 Solo on II

PEDAL

Contre Violone 32'
 Contre Bourdon 32'
 Principal 16'
Open Wood 16'
 Subbass 16'
Bordun 16'
 Violone 16'
 Bourdon Doux 16' (Sw)
 Octave 8'
 Gedackt 8'
 Choralbass 4'
 Nachthorn 4'
 Mixture IV
 Contre Bombarde 32'
Contre Basson 32'
 Bombarde 16'
 Basson 16' (Sw)
 Contre Trompette 16' (Sw)
 Trompette 8'
 Clairon 4'
 Rohrschalmei 4'
 Great to Pedal 8'
 Swell to Pedal 8', 4'
 Choir to Pedal 8', 4'
 Solo to Pedal 8'
 MIDI Great A/B
 MIDI Swell A/B
 MIDI Pedal A/B
 MIDI Choir A/B

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Christ Church, Episcopal
2000 S. Maryland Parkway
Las Vegas, NV

January 20, 2019, 3:00 P.M.

Hyunju Hwang, organ and Tsugumi Shikano, percussion

Concerto in a minor, BWV 593
I. [Allegro]
II. Adagio
III. Allegro

Johann Sebastian Bach (1685-1750)

Choral-prelude “Vater unser in Himmelreich”

Georg Böhm (1661-733)

Tea Time with Cinema Medley
Tea For Two
Cinema Paradiso (Ennio Morricone)
Sing Sing Sing

Arr. Hyunju Hwang

Rhosymedre

Ralph Vaughan Williams (1872-1958)

In dir ist Freude, BWV 615

J.S. Bach

Three Jazz Preludes

Johannes-Matthias Michel (b. 1962)

- I. Swing Five “Erhalt uns, Herr, bei deinem Wort”
- II. Bossa Nova “Wunderbarer König”
- III. Afro-Cuban “In dir ist Freude”

Prélude et fugue sur le nom d’Alain, Op. 7

Maurice Duruflé

A \$15.00 donation will be accepted at the door but not required.



Hyunju Hwang is an award-winning, classically-trained organist who has performed throughout the United States and Europe, including Westminster Abbey, Coventry Cathedral, the Cathedral of St. John the Divine, and the Walt Disney Concert Hall.

Dr. Hwang was born in Seoul, South Korea, and received her Bachelor of Music in Organ Performance from Yonsei University in Seoul, studying with the esteemed Dr. Myoung-Ja Cho. She then moved to Princeton, New Jersey, to continue her studies at Westminster Choir College. She received her Master of Music (MM) in Organ Performance and Sacred Music from Westminster Choir College, studying with the German organist Stefan Engels. She next moved to Cleveland, Ohio, to study with the renowned organist Todd Wilson at the Cleveland Institute of Music, where she received an Artist Diploma in Organ. She relocated for the last time to Los Angeles, California, to pursue a Doctor of Musical Arts (DMA) in Organ Performance at the University of Southern California's Thornton School of Music, studying with Dr. Ladd Thomas and Cherry Rhodes.

Dr. Hwang has received numerous awards and honors. She won first prize at the John Finley Williams Organ Competition in the United States. She was a semifinalist at the St. Maurice International Organ Competition in Switzerland as well as at the St. Albans International Organ Competition in England. While at the Cleveland Institute of Music, she was awarded the Henry Fusner Prize for outstanding achievement, and while at the USC Thornton School of Music, she was awarded the Irene E. Robertson Music Scholarship as well as a departmental award. Her versatility on keyboard also won her the Greenberg Harpsichord Award from the Early Music Society in San Francisco, California.

Dr. Hwang is currently the Principal Organist at St. Francis Episcopal Church in Palos Verdes Estates, California, and a Collaborative Artist at the University of Redlands in Redlands, California. Previously, she was the Principal Organist and Associate Music Director at Blessed Sacrament Catholic Church in Hollywood, California. Dr. Hwang has taught organ at Shepherd University in Los Angeles, California, and Bethesda University in Anaheim, California. She is a member of the Long Beach Chapter of the American Guild of Organists.




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Robert Tall & Associates, Inc.
 2310 North Hermosa Drive
 Palm Springs, California 82262-3372

Robert Tall
President
 Tel: (818) 497-3100
 tallorg9@gmail.com
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