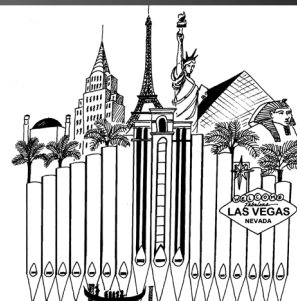


THE DESERT WIND

Editor: Bruce Behnke © 2008

Issue: March/April 2008



Southern Nevada Chapter
American Guild of Organists

Dean's Notes

Dear Colleagues,

My goal of putting away Christmas before Easter arrived was challenged this year because Ash Wednesday, the beginning of Lent, was February 6, and Easter will be March 23 -- the earliest it's been since 1910. But Christmas did get put away, and now we're looking forward to Spring and new life. Already the daffodils are sticking up their green spears, demanding warmer weather.

Our guild will be experiencing new life as we, the membership, will be presented with a slate of proposed new officers prepared by Alice Hohenthanner, and approved by the current Executive Board. We will democratically elect the Officers and Board Members who will be our leaders for the next year. As Alice works on preparing the slate, she

may call on you to accept a nomination. Please ponder carefully to answer whether you are willing to graciously accept a nominated position on the slate, and stand for election by the members. The completed ballot will need to be returned to Alice on or before May 1, 2008.

Our remaining events include the Watanabe Organ Duo Recital and their workshop on the "4-hand-4-feet" organ literature, the trip to Utah to the Hoopernackle organ and other organ phenomena in the Salt Lake Area, and our closing dinner which will be a classy celebration of our 40th anniversary as a Chapter. David Dorway and Doris Francis are in charge of planning this anniversary event. Look for more info on all three of these events inside this newsletter. Our March 8th event scheduled to be at Community Lutheran has been canceled.

The events for 2008-2009 are shaping up nicely. Make special note of Paul Jacob's visit to Las Vegas in October. You do NOT want to miss his recital and workshop. I'm asking all members to mark October 24th and 25th, 2008 on your calendars. Go out and beat the bushes and bring all your musical friends, whether they are performers or appreciators. This is a major event for our Chapter, and we'd like to fill Doc Rando Hall to overflowing!

May the Holy Season of Lent and Easter lift you up to a renewed Spirit -- Spiritually and Musically!

Regards,
Shireen Baudry-Johnson, Dean

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Meet our Newest Members

Carol Trump has been a Church organist since 1960. The first 20 years were spent in Illinois in various types of congregations Episcopal, Methodist, Unity, and Christian Science. In 1980 she served at Fort Wainwright as the music coordinator for the Protestant Services at the base. In 2002, she moved to Las Vegas and is presently serving as organist at Westminster Presbyterian Church on W. Lake Mead Boulevard.

John Ledwon: I am a native Californian, went to school at CSUN and UCLA. I have a music major with organ as my principal instrument. I started playing the organ at about 12, went to work for a wedding chapel at 14, and ended up staying there for years and playing approximately 25K weddings as we had 5 chapels and 3 gardens and could do over 30 weddings a weekend. My parents bought me a Wurlitzer theater organ when I was 14. Over the next several years, I enlarged it to 4 manuals and 52 ranks and moved it to my home in Agoura, California, where I did several recordings on it. It was also used for many motion picture soundtracks by Hollywood studios. I taught high school for several years, first in vocal music then theatre arts and mathematics. I left Westlake High School in 1990 for a position with the Walt Disney Company as organist at their flagship El Capitan Theatre playing the former San Francisco Fox Theatre's 4 manual 36 rank Wurlitzer which Disney installed in the El Capitan Theatre. I am presently on hiatus from the theatre until May when we open Narnia followed by Wall-E. I was very active in the American Theatre Organ Society serving for years on their Board of Directors and as President of ATOS for 3 years. I moved to Henderson in May of 2007 but do commute to the Los Angeles area on a regular basis.

Dain Kleindienst: I was about 10 years old when I started piano lessons in Connecticut. My church needed an organist so a member of my family started showing me how to play the church organ and I ended up to be a church organist. I played in several churches in Connecticut, Ohio & Michigan and stopped for awhile when I moved to Las Vegas. I ended up being an organist at St. Mary the Virgin Church on Nellis until the church closed about 10 years ago. It was a Roman Catholic church using the Episcopal rite. But the church closed because of a lot of infighting. I haven't played since then except for a few funerals and marriages. I have decided that I would like to get back into church organ music and I do have a Conn organ at home that I play occasionally. I recently lost a wife of 24 years and was a caretaker for her for quite some time and want to get more involved with some of my interests that I let go for awhile.

Derek Eggend is currently a junior attending the University of Nevada, Las Vegas where he's majoring in Secondary Education with an emphasis in English Comprehension. About 2 years ago, Derek moved to Las Vegas from Green Bay, Wisconsin. Currently this is Derek's second year in organ studies under Dr. Hesselink. Prior to studying the organ Derek was a piano student for 9 years and had the benefit of piano teachers who introduced him to a variety of music which included church hymns. He considers his granpa Joe, who was a church organist in Wisconsin, an influence in his desire to play. Derek also hopes to play the overture to the Phantom of the Opera one day.

WATANABE ORGAN DUO TO PRESENT RECITAL AND WORKSHOP

Our final presentation for the 2007-2008 Southern Nevada AGO Chapter Recital Series will be the Watanabe Organ Duo in recital on Friday, April 11, 2008 at 7:30 P.M., and a workshop the following morning from 10:00 to noon. Both events will be held in Doc Rando Hall in the Beam Music Center on the UNLV campus. Their recital on Friday night will include works by Handel, Merkel, Robin Dinda, Jongen, Barrie Cabena, and Liszt. Their Saturday morning workshop will explore the organ literature for “4-hands and 4 feet.”

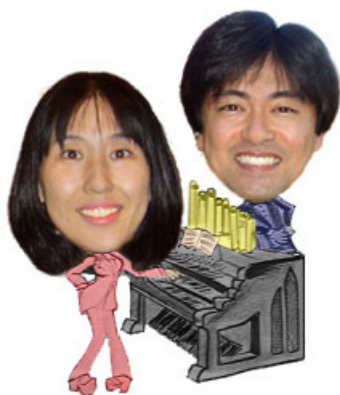


Kiyo and Chiemi Watanabe are a dynamic and young duo-organist husband and wife team. They serve as Music Directors of two churches in Wichita Falls, Texas: Kiyo at First United Methodist Church and Chiemi at Floral Heights United Methodist Church.

Dr. Kiyo Watanabe, a native of Tokyo, Japan received a Doctor of Musical Arts degree from the Manhattan School of Music in organ performance. His Master of Music degree was also earned at Manhattan. At Manhattan he won the Claire Coci Award in 1990 and the Bronson Ragan Award in 1991. He holds a Bachelor of Music degree from Baylor University where he was a student of Joyce Jones. His other organ teachers include Victor Searle (student of Mildred Andrews) in Tokyo, and McNeil Robinson and John Weaver in New York. Kiyo is also a composer and has written works for organ, piano, flute, choir and handbells which are published by Alfred, GIA, Hope, Harold Flammer, Abingdon Press, Laurendale Associates and Shawnee Press.

Chiemi Yamada Watanabe is a native of Aichi, Japan. She earned a Bachelor of Music degree at Baylor University where she was an organ student of Joyce Jones, and a Master of Music degree from Manhattan School of Music in 1995 where she studied with McNeil Robinson. There she won the Bronson Ragan Award for Excellence in Organ Performance. She has pursued the professional studies program at the Juilliard School studying organ with John Weaver.

Together, the Watanabe Organ Duo has performed many recitals, including international festivals at the Spreckels Organ Pavillion in San Diego and at the Iglesia Cathedral in Morelia, Michoacan, Mexico.



Since there is not a lot of good information available about the four-hand organ literature and how to surmount the problems of performance, the clinicians promise a significant handout and an interactive session for those attending. They ask that organists attending bring their organ shoes!

Mark your calendars! These are two events you will not want to miss!

Field Trip to Utah

On Thursday, May 8, we will be traveling to Utah for a great field trip! So far this is what we have planned:

- Our first stop will be Bigelow's organ shop in American Fork. They make beautiful tracker organs and have promised that there will be lots to see in May.
- Second stop will be dinner and hotel check-in in Salt Lake City. The Tabernacle Choir practices Thursday evening. After their rehearsal Richard Elliott will give us an orientation on the Tabernacle Organ and give us bench time. And just to explain how closely that bench is protected, just a few years ago when I was a student at BYU, the orchestra (I played cello) played a concert in the Tabernacle. I was seated right behind the organ. I set my bow on the bench as I was setting up and immediately got yelled at "No one touches that bench except the organists!"
- Friday morning Ken Udy will take us to the University of Utah to play on their organ. After lunch we will return to Temple Square to finish our tour of the organs in the Assembly Hall, the Conference Center and Joseph Smith Building.
- We are talking about having a party Friday night with the Salt Lake Chapter. And we have yet to decide if we're going to drive up to Hooper to see Hal Stoddard's organ in the "Hoopernacle."
- We'll be returning home on Saturday evening so those of you who have Sunday obligations will be back.

The deadline for commitment is March 1. Please call or email me if you have any questions and to let me know if you're coming with us.

Jan Bigler
gmajam@juno.com
898-5455

40th Anniversary Celebration!

Please reserve June 13, 2008 for our special celebration of 40 years as an AGO Chapter! Our tentative plans include a catered sit down dinner at 6:00 P.M. in the social hall at First Presbyterian Church, a formal picture of our members in the choir loft about 7:00 P.M., and then an organ recital at 7:30 P.M. featuring several chapter members. The recital will be open to the public and at no charge. We are still working on the details and cost of the meal for our members and their guests. This will be on Friday the 13th and will include the Toccata and Fugue in D minor and some other scary music. If you have any questions, call David Dorway 873-3655 or Doris Francis 459-7734.

Your spirits will soar at the
**GOSPEL ~ SPIRITUAL ~ JAZZ SWING
CONCERT**

Sunday, April 27th at four o'clock in the afternoon!
The First Christian Church, 101 South Rancho Drive
just south of the Rancho Exit on 95

featuring

**The Sanctuary Choir of The First Christian Church
under the direction of Maxine Deacon**

with

**Soloists, Ensembles, Handbells, Percussion, Brass and String Bass!
Dorothy Riess and Nathan Thomas, Keyboards**

Freewill Offering
Nursery Provided
702-384-1544

DISTINGUISHED NEVADANS NAMED

On February 8, 2008 the Board of Regents of Nevada Higher Education named six "Distinguished Nevadans" for 2008. The "Distinguished Nevadan" represents the most prestigious award conferred by the Board of Regents. It is bestowed upon prominent individuals who have made significant achievements that have contributed to the cultural, scientific or social advancement of Nevada. The four named from southern Nevada are Mr. Michael Gaughan of Las Vegas, Mrs. Cathy Ray of Las Vegas, Mr. Bruce Woodbury of Boulder City and Mr. Edward Dewayne Smith of Las Vegas.

Of special interest to us in the Southern Nevada Chapter of the AGO is that Mr. Smith and his family are the donors of the Maurine Jackson Smith Organ in Doc Rando Hall, the state's largest pipe organ. Quoting from the biography published with the news release, "Prior to her passing on October 1, 1999, he was joyfully married to Maurine Jackson for forty-three years. They have three children, Gregory Smith, Melanie Larkin, Brandon Smith, and nine grandchildren and three great grand children."

The Distinguished Nevadan recipients will be honored at UNLV Commencements in May.

Our chapter is pleased to see Ed honored in this way and we share the pride of his accomplishments and recognition of them.

This is a continuation of the article that appeared in our Nov-Dec 2007 newsletter and is still available for download on our website at: <http://members.cox.net/snc-ago/desertwind.htm>

MUSIC, SHE WROTE; A MINI-SERIES ON COMPOSITIONS BY WOMEN

Frances Nobert, D.M.A.

Introduction: Although there are many fine compositions in print, it seems that organ music by women is rarely heard in liturgical or concert settings. This mini-series is intended to provide information and to encourage organists to explore this body of literature. It has been my experience that congregations and audiences have been surprised, intrigued and enthusiastic after hearing preludes, interludes, postludes and concert pieces composed by women.

Lent and Easter

Caterina Assandra. *Organ Music by Women Composers before 1800 (Ave verum corpus)*, ed. Calvert Johnson. Vivace Press 303.

Diane Bish. *The Diane Bish Organ Book: New Settings of Favorite Hymns, Volume 2 (When I Survey the Wondrous Cross or Hamburg)*. Fred Bock Music Company BG0647.

Roberta Bitgood. Meditation on “*Kingsfold*,” Hinshaw Music HMO-101 (printed “On Demand”). The five-page composition is a moderately easy setting with the melody passed around from left hand to pedal to right hand. The center section modulates to the major key. The quiet work would be excellent for a prelude or during communion.

Jeanne Demessieux. *Répons pour le Temps de Pâques*. Durand S. A Editions Musicales 14143.

Jeanne Demessieux. *Twelve Choral Preludes on Gregorian Chant Themes for Organ (Variations on O Filii: O Sons and Daughters)*. This, the longest composition in the volume, would serve as an effective prelude or as a concert piece. Summy-Birchard Music, exclusively distributed by Warner Bros. Publications Inc., 15800 N. W. 48th Avenue, Miami, FL 33014. ISBN 0-87487-603-6.

*Emma Lou Diemer. *Hymn Preludes and Free Accompaniments (Ellacombe)*. Augsburg 11-9398.

Sister Theophane Hytrek. *Victimae paschali laudes*. Concordia Publishing House.

Joyce Jones. *Encore! Encore! An Organ Tribute to Fred Bock (The Cross of Christ)*. Fred Bock Music Company BGO961. Jones’ easy, five-page composition employs the melodies *Must Jesus Bear the Cross Alone?* and *In the Cross of Christ I Glory*. The registration calls for separate manuals for Strings 8’, Flue 8’ and Cromorne or Clarinet 8’ accompanied by Pedal Gedeckt 16’ and 8’. The work would be appropriate for Lenten Sundays and for Holy Week.

Joyce Jones. *Organ Music for Lent and Easter* (*Christ, Thou Art My Life, Hosannah; It is Finished; Jesus, Keep Me Near the Cross; Jesus Shall Reign Where'er the Sun; Meditation on "Jesus the Very Thought of Thee;" O Lamb of God; Offertoire on "O Filii;" Rejoice, the Lord is King*), *Toccata on "Christ the Lord is Risen Today;"* two settings of *All Glory, Laud and Honor*, two settings of *O Sacred Head, Now Wounded*). Warner Bros. Publications EL9755.

Joyce Jones. *Three for Lent* (*When I Survey the Wondrous Cross; Alas! and Did My Saviour Bleed; Ah, Holy Jesus*). MorningStar MSM-10-326.

Alice Jordan. *A Season & A Time: Organ Preludes: General, Christmas, Easter, Lord's Supper* (*Come, Christians, Join to Sing; Come, Ye Faithful, Raise the Strain; Fanfare and Trumpet Tune on Ask Ye What Great Thing I Know; Word of God, Across the Ages*). Broadman Press 4570-37.

*Karen Keene. *Easy Hymn Introductions and Accompaniments: Lent - Easter* (Lent: *Bourbon, Herzbier Jesu, Rockingham Old, St. Christopher*. Palm Sunday: *St. Theodulph*. Easter: *Christ ist erstanden, O Filii et Filiae, St. Botolph*.) MorningStar MSM-10-427.

Karen Keene. *When I Survey the Wondrous Cross: Prelude and Meditation on "Rockingham Old."* MorningStar MSM-10-330.

Kristina Langlois. *Music for Manuals – Lent, Easter, Pentecost* (*Bread of the World in Mercy Broken*). MorningStar MSM 10-346. The two-voice composition is easy yet very effective with a reed in the melody and a cornet in the accompaniment.

Kristina Langlois. *Eight Miniatures for the Seasons of Lent, Easter and Pentecost* (Lent: *Ellacombe, Herzbier Jesu, Valet will ich dir geben*. Easter: *Gelobt sei Gott and Bryn Calfaria*). MorningStar MSM-10-345.

Charma Davies Lepke. *Prelude on "As on the Cross"* (Tune: *Deep Spring*). The Willis Music 11960E (1996).

Charma Davies Lepke. *Prelude on "O Sacred Head Now Wounded."* The Willis Music Company 11980E (1996).

Janet Linker. *Suite for Holy Week* (*All Glory, Laud and Honor; Variations on "Jesus, Lover of My Soul" or "Savior, when in Dust to You;" Variations on "The Strife is O'er"*). Beckenhorst Press OC5.

*Janet Linker. *The Last Verse for Lent, Palm Sunday and Easter: 16 Free Hymn Accompaniments for Holy Week*. Beckenhorst Press OC19.

June Nixon. *Final Flourish: Two Hundred Last Verse Arrangements of Familiar Hymn Tunes* (Lent: *Aus der Tiefe, Cross of Jesus, Horsley, Petra and St. Flavian*; Easter: *Ellacombe, Gelobt sei Gott, Lux Eoi, Puer nobis, Richmond, Salzburg, Savannah, St. Albinus and St. Ethelwald*). Kevin Mayhew 1400108.

June Nixon. *Organ Miniatures: 200 Short Improvisations on Familiar Hymn Tunes* ((Lent: *Aus der Tiefe, Cross of Jesus, Horsley, Petra and St. Flavian*; Easter: *Ellacombe, Richmond, Salzburg, Savannah, St. Albinus, St. Ethelwald, This Joyful Eastertide, Truo and Vulpius*). Kevin Mayhew 1400196.

Emily Maxson Porter. *Seven Meditations for Lent* (*Come to Calvary's Holy Mountain; Just As I Am; Go to Dark Gethsemane; Drawn to the Cross, Which You Have Blessed; Jesus, I Will Ponder Now*, two settings of *O Christ, Thou Lamb of God*). Calfaria Music 99-103.

Emily Maxson Porter. *Easter Joy: Four Preludes on Easter Hymns* (*Hail the Day That Sees Him Rise, Alleluia; Jesus Lives; The Victory's Won or Jesus Christ, My Sure Defense; This Joyful Eastertide; Morning Breaks Upon the Tomb*). Calfaria Music 00-100

Ascension

Janet Linker. *Variations on "All Hail the Power."* Concordia Publishing House 97-6856. *Fanfare, Adagio, Gigue and Meditation* are one to three pages long and are in the key of F Major. Linker indicates that the first might serve as an introduction to the congregational hymn. *Scherzo, Toccata, Air, Trumpet Tune, Cantilena and Finale* move to G Major. Registrations are noted throughout. All of the moderately easy variations may stand on their own and thus function well as a group or as individual compositions during a service.

Pentecost

Mary Beth Bennett. *Partita on "Veni, Creator Spiritus."* Augsburg Fortress 11-10588. Bennett's eight-page composition consists of a recitative, chorale, bicinium, aria, hocket, pedal cadenza and toccata. The first four movements could serve as a brief prelude or as communion music, while the closing toccata would be an excellent postlude. Of medium difficulty, the entire composition would also be an interesting recital piece.

Emma Lou Diemer. *Psalm 104* from *Seasonal Psalms for Organ, Volume II*. Sacred Music Press 70/1259 S. The work is based on the tune *Sonne der Gerechtigkeit*, Bohemian Brethren, *Kirchengeseng*, 1566. The seven-page toccata is in ABA' form with the melody in the pedal. As the composition progresses from D Major to Eb Major and back to D, the intricacies of the manual accompaniment become rhythmically more complex with six notes against four. The last five measures have full organ chords that conclude a fine postlude.

Jeanne Demessieux. *Sept Méditations sur le Saint Esprit pour Orgue* (*Seven Meditations on the Holy Spirit*). Editions Durand 13,312. Most of the lengthy compositions are difficult and require sizable romantic-style organs with 16' stops on one or more manuals. However, the quiet *Paix* would be a lovely prelude, if the organist could comfortably manage the octaves in the chords throughout.

Jeanne Demessieux. *Veni Creator* from ***Twelve Choral Preludes on Gregorian Chant Themes for Organ***. Summy-Birchard, ISBN 0-87487-603-6. This collection of twelve compositions has been referred to as the Catholic version of the organ booklet of our century. *Veni Creator* is a brief, moderately difficult toccata in B-Flat major and would be an excellent postlude for Pentecost. Because the easy pedal part consists of only three pitches, it is possible to practice this work very effectively on the piano.

Langlois, Kristina. *In Babilone* and *Down Ampney* from ***Eight Miniatures for the Seasons of Lent, Easter and Pentecost***. MorningStar MSM 10-345. *In Babilone* (*Holy Spirit, Ever Dwelling*) is a sprightly, clever, two-page piece with one pedal note on the last chord. *Down Ampney* has two variations and an alternate accompaniment. The first quiet setting is in a slow 6/8, while the second is a cheerful, fast rendition. The alternate harmonization and the two variations present the cantus firmus in the pedal.

Sandresky, Margaret Vardell. *Toccata on “Veni Creator Spiritus” from Organ Music, Volume I: Solo Organ*, ed. Virginia L. Haisten. Wayne Leupold Editions WL 600031. The eleven-page composition is mostly for manuals. The unadorned melody appears twice in the pedal, with the same manual accompaniment each time. The presentation of the cantus firmus is surrounded by an introduction, several interludes in various keys and a brief coda. Supporting the final four chordal measures is a descending scalar passage in the pedal.

Trinity

Emma Lou Diemer. *Psalms 150* (based on the tune *Nicaea* by John Bacchus Dykes) from ***Seasonal Psalms for Organ, Volume I***. Sacred Music Press 70/1258 S. The quiet, expressive, five-page setting would be a fine prelude to a church service opening with the singing of the hymn *Nicaea*.

July 4 or Other Patriot Occasions

Janet Linker. ***Meditation and Variations on America***. Beckenhurst Press OC6. The Meditation of three pages would be an effective, quick-to-learn prelude for July 4. The moderately easy theme and seven variations are in different major or minor keys with changing dynamic levels and tempi. They would thus be useful individually or in combinations as preludes, postludes or communion music.

Christ the King

*Emma Lou Diemer. *Diademata* from ***Hymn Preludes and Free Accompaniments***. Augsburg 11-9398. This is a hole-punched setting with a prelude on one side and an accompaniment on the reverse. The lightweight cardboard helps to keep the music on the rack.

*June Nixon. *Diademata* from ***Final Flourish: Two Hundred Last Verse Arrangements of Familiar Hymn Tunes***. Kevin Mayhew 1400108. Except for the last three measures, the melody is in the soprano with conservative harmonic alterations in the accompaniment.

June Nixon. *Diademata* from ***Organ Miniatures: 200 Short Improvisations on Familiar Hymn Tunes***. Kevin Mayhew 1400196. This setting would be an excellent introduction with the slightly ornamented tune on the top until the last six measures. The harmonies are similar to those in the hymnal.

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Frances Nobert is College Organist and Professor Emerita of Music at Whittier College in Whittier, California. She is also serving as Region IX Councillor and as the Convener of Regional Councillors for the American Guild of Organists.

Dr. Nobert may be heard on Organ Historical Society's recordings of the Organs of Maine and on the Raven label release, *Music, She Wrote: Organ Compositions by Women*.



Lillian Kollar and Friends

On Saturday evening, March 15, at 7:30 P.M., member Lillian Kollar will be presenting a recital "Lillian Kollar and Friends" at Green Valley Presbyterian Church (1798 Wigwam Parkway - Henderson - at Wigwam Parkway and Valle Verde). There will be traditional organ solo offerings plus sacred music vocal selections with singers Laura Cole, John A. Smith and Philip Goldstein. You are cordially invited to attend.

Part-Time Pianist/Organist Wanted

First Congregational Church of Las Vegas (United Church of Christ) is seeking a part-time pianist/organist for traditional Protestant 10:00 A.M. Sunday services with a small choir. Annual salary, based on fifty-four services plus nine months of choir rehearsals, is \$5,700. For more information, call Don Schmiedal at 734-1887.

Joan Winter Retires as Chapter Treasurer

Last spring the Chapter presented Joan with a lifetime membership in appreciation for her years of service in and for the Southern Nevada Chapter of the AGO in various capacities since our founding in 1969. I asked her to give us a short auto-biography:

I was born in Hinckley, Ohio, a small farming community about 30 miles South of Cleveland. Please allow me to introduce you to my Dad, Edmund H. Rider, who was playing violin at age 3. His career included concert master with the Cleveland Orchestra, a young group in the late 20's and 30's. He had the WHK Radio Orchestra in the days when the stations had live music. If that wasn't enough, he conducted the Statler Hotel Dance Orchestra. I remember Mom sending him off with at least 3 handsomely starched white shirts for the day. His orchestra members were always pleased to come to the "country" for special rehearsals. Happy was I when they gathered in the dining room, and I could listen to the beautiful classical music. I came along late in my Father's life, and was born in the age of children not being heard. So I sat for hours on the stairs absorbing every minute. At age 60, Dad suffered a heart attack that closed down his career.

About that time I began playing piano. Dad must have known my musical thirst and enthusiasm, but didn't care for me practicing at home and didn't wish for me to make music my life as he had. I had very perceptive music teachers who did encourage me and gave me 20 minute music lessons at school. That was about the 4th grade. From there I could play anything they set before me. I was active, either singing or playing, in churches, schools, and county-wide organizations. Band directors would call on me to play bass drum along with their drummer because I had such perfect beat, hoping to instill that to the other drummers. In my Junior and Senior year I was in two plays: 2 operettas, plus preparing a June wedding to my dear husband Don, now of 58 years.

After marriage I had nearly 5 years to adjust and pursue more music; then came 4 children in 5 years. I still kept busy with my music in the small country Lutheran Church that had only 250 members. But my choir numbered at least 25.

In 1959, because of Don's health and 3 of the childrens' health, we moved to Phoenix. But there was no relief there, so in 1961, we moved to Las Vegas. Both of us worked for Los Alamos Lab at the Test Site. I got back to choir directing and playing the organ at Reformation Lutheran Church. I was able to attend weekly seminars at CLC: Thousand Oaks Lutheran Seminary at Berkley, as I did in Ohio at Wittenberg and Oberlin. Most of the seminars were liturgically based.

In 1969 a few of us began the Southern Nevada Chapter of the AGO. In those days the "community concerts" were our only programs held in the old Las Vegas High School. I took over as treasurer of the chapter. We grew slowly; at one time we were even threatened with being disbanded, but we hung in there and look at us now! Thanks to each of you for the great contributions you each bring: how marvelous!

Thank you for allowing me to serve you these many years as treasurer. I feel very undeserving of the beautiful gift of a life membership to the Guild. It is accepted humbly and with deep gratitude. I've taken it slow the last 2 years, but you'll be hearing more from me again.

God's Blessings and Thank You,

Joan

Questionnaire Results from the Recital Series

Presenters receiving Nevada Arts Council grant support are required to develop and to implement methods for evaluating what we do. Our Recital Series Committee decided to ask those attending our recitals to complete short questionnaires after each event. To date, we have had three recitals with the following results from the questionnaires:

Advent/Christmas Members' Recital – December 2, 2007

| | |
|---|--------------------|
| Number of questionnaires completed: | 81 (135 attending) |
| Attending an AGO Recital for the first time | 43 |
| Hearing the organ for the first time | 36 |
| Rating the program as “superb” or “excellent” | 96% |

John Karl Hirten Recital – January 18, 2008

| | |
|---|-------------------|
| Number of questionnaires completed | 31 (45 attending) |
| Attending an AGO Recital for the first time | 6 |
| Hearing the organ for the first time | 6 |
| Rating the program as “superb” or “excellent” | 100% |

Dr. Frances Nobert Recital – February 22, 2008

| | |
|---|-------------------|
| Number of questionnaires completed | 47 (70 attending) |
| Attending an AGO Recital for the first time | 14 |
| Hearing the organ for the first time | 11 |
| Rating the program as “superb” or “excellent” | 96% |

The overall average of all three events so far in the Recital Series is an astounding 97.5 % of respondents rating the recitals either as “superb” or “excellent.” These positive results should stand us in good stead in reporting to the Nevada Arts Council, and should also encourage us to support financially and to attend the events themselves as we continue to present quality recitals to the community.

The Las Vegas Academy, under the supervision of Mr. Bruce Behnke recently held its first Pipe Organ Composition contest. The winner, “A December Tune” was written by senior Jazz Pianist Derran Denman and can be heard at: <http://tiny.cc/5GoPC>. Derran won the Raymond Barnes Prize for Organ Composition and a \$50.00 cash prize. If you would like to purchase a copy of this piece please contact Bruce Behnke at subbass16@cox.net.



Shireen Beaudry-Johnson, John Karl Hirten and Paul Hesselink in front of the Maurine Jackson Smith Organ at UNLV.