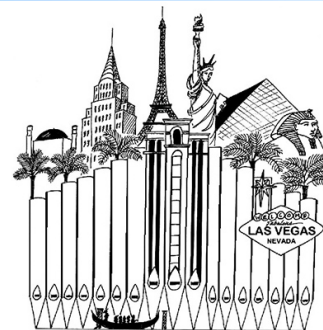


# THE DESERT WIND

Editor: Bruce Behnke © 2014

Issue: May/June 2014

## Dean's Notes



Southern Nevada Chapter  
American Guild of Organists

Dear Organ Friends,

Here it is the end of April already and we're quickly sliding into May and some relaxing summer months. All we have to do now is prepare for the blistering heat!

Our chapter is up for elections again this year. Anyone who would like to serve on the board or would like to be released from the board, please call or email me. 274-9495 or gmajam@juno.com. We will have an election committee to create and send out ballots. I have enjoyed being the dean and will happily continue unless someone else is just dying to have the position. If so, you can run unopposed! But please, let me know, those of you that are interested in serving, especially if you have some great ideas and are willing to be in charge of them!

We will have a "swearing in" after the elections, even if there are no changes made. In the past we have had a catered dinner for this event so watch for future information.

Thanks to all of you for your contributions to the Guild. I can't name everyone here because there are so many who have helped us have a great AGO Chapter with great programs.

Have a good summer, but we'll see you at least once more before we all scatter all over the world!

Jan

In one of my pleas for material for this edition, it was suggested that I mention the familiar program, "Music and the Spoken Word." There are several ways of viewing this program. Set your internet browser to

<http://musicandthespokenword.com/broadcast/>

and you can watch it online. Cox Cable runs the program Sunday morning at 8:30 A. M. on channel 352 BYUTV.

This being the final issue of this year, your editor would like to thank the usual suspects that help make this a hopefully interesting read. Thanks to Paul Hesselink who writes many of the articles and Dorothy Riess, whose ever present camera and editing skills add many of the local pictures.

Wishing you all a wonderful summer.  
Bruce

In this Issue	Page		Page
Dean's Message .....	1	First Pipe Organ in Vegas .....	7
Nathan Laube Interview .....	2	Rev. Barry Vaughn Recital.....	9
Organ Series 2014-15 .....	5	At the Bench .....	9
World Premier in Pasadena .....	6	On Assumptions .....	10

Here is the final interview for the season with Nathan Laube who will be our guest artist on Friday May 23, 2014 at 7:30 P.M. in Doc the Rando Recital Hall on the campus of UNLV.

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

**Nathan Laube** I think as is the case with most organists, it is difficult for me to think back on a period of my life in which the organ was not present. As a child, I heard the organ each Sunday at the large Roman Catholic Church that my family attended in Waukegan, IL: Immaculate Conception Parish. I suppose that it's worth saying that, in fact, my first love as a child was architecture, and namely ecclesiastical architecture. I was simply captivated by the great proliferation of exquisitely designed churches in the Chicago metropolitan area, most of which were built by the various European immigrant communities that settled in Chicago over the last 160 years. The church of the Immaculate Conception in Waukegan was a particularly elegant and stately design by a noteworthy Chicago church architect, McCarthy, and within the remarkable Roman basilica-style church was housed a very interesting church organ built by the theater organ manufacturer, Maxcy-Barton. No, it was not an extraordinary instrument, but nonetheless, the gravity and drama of the sound captured my attention and first planted the organ "seed" in my consciousness. As my interest and borderline obsession with architecture continued to grow as a young child, so did my interest in the sounds found within those majestic spaces. A pivotal first sojourn to Europe with my family at age 9 cemented my devotion to the instrument, having had the opportunity to hear several noteworthy historic instruments found within the luminous spaces I so venerated!



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

**Laube** My organ playing career began around age 11, having already studied the piano very seriously for five years. When I was 11, I first heard about the "Pipe Organ Encounters" offered by the American Guild of Organists, and attended my first such "POE" in Rochester, MN. As would prove to be the case with the subsequent three POEs I would attend after this initial one, it was a glorious opportunity to share my passion for this somewhat misunderstood instrument with other like-minded peers. I returned home to Chicago brimming with enthusiasm to begin my study of this craft in earnest, and promptly began organ lessons with Dr. Elizabeth Naegele. It was with her that I would work for the next few years until my move to Philadelphia to begin my undergraduate study at the Curtis Institute of Music at age 16.

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

**Laube** When I first arrived in Philadelphia to begin my undergraduate degree in 2004, I honestly didn't quite understand what I was getting into, but I understood that it was an opportunity that I could not pass up! I could not have been luckier to have had a more supportive, kind, engaged, "simpatico," and present mentor than Alan Morrison. In many ways, it was Alan who really watched me "grow up," and guided me along the path to becoming a serious musician, preparing me to go out into the world and carve out my own path. I must say, however, that I had many important influences in

Philadelphia, among whom numbered my extraordinary piano professor, Susan Starr; Peter Richard Conte, for whom I served as assistant organist at the Wanamaker Department Store; and Jeffrey Brillhart, for whom I acted as assistant organist at the Bryn Mawr Presbyterian Church. Nonetheless, I fully recognized that those five extremely important Philadelphia years were only the beginning of my musical formation, notably due to the fact that Philadelphia, despite being the nation's capitol of American symphonic pipe organs, lacked instruments that allowed me to fully experience our instrument's historical repertoire. As an audiophile and avid reader of organ atlases and literature, the sounds of European instruments were firmly embedded in my musical consciousness. I knew that the opportunity to study our great organ repertoire on the instruments that inspired it would reveal new worlds of possibility and so deepen my understanding and interpretive insight into this great music. In 2009, I received a William Fulbright grant to study with one of France's leading pedagogues, Michel Bouvard, Organiste Titulaire of the Basilica of St. Sernin in Toulouse, and professor of organ at the Conservatory in Toulouse and Paris. That year, spent in constant motion traveling from one historical organ to the next - in Paris, in Toulouse, and all over the French countryside - was simply transformational. Those precious hours spent at some of the most venerable consoles, and in some of the most celebrated organ tribunes, proved to connect so many of the proverbial "dots" of the 17th, 18th, 19th, and 20th-century organ literature, and proved to me that, indeed, our greatest teachers are the historic organs themselves! Inspired by this incredible shift in thought and playing, I realized that having this study period in France would only give me half of the equation, and thus a similar experience in Germany was necessary. In many ways the "dean" of German organ professors, I identified Ludger Lohmann as the professor who would help continue to guide me on my musical exploration. I enrolled at the Staatliche Musikhochschule in Stuttgart, Germany, and would spend two incredible years immersed in one of the most active bastions of organ culture in Europe. As it has been in France, these two years proved to be a whirlwind of memorable voyages to the pilgrimage-status organs in Germany and abroad, a deep exploration of historic performance practices in organ playing, and a natural and perfect opportunity to begin an active recital career in continental Europe. Lohmann represents to me that highest stratosphere of organ pedagogy - beautifully balancing a comprehensive knowledge and historical contextual understanding of the arc of music history (and all of its minutia!) with a certain pragmatism and active imagination. I consider myself unbelievably blessed to have had all of these incredible influences and caring mentors in my life, and I find myself thinking of them all at some point during each lesson I teach...!

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

**Laube** Naturally, I am certain that the Wannamaker organ in Philadelphia ranks high on that list! There are not too many venues in which the organist must first navigate through the narrow canyons of women's lingerie to arrive at the world's second-largest working console! I have extremely fond memories of performing in many of the great English cathedrals, namely those of Canterbury, Exeter, Truro, York, Durham, and Southwark, among others. There is something profoundly rewarding and inspiring about hearing a solemn Evensong service, then ascending to one of these distant organ lofts and practicing well into the night, occasionally gazing down those vast, empty, dark naves. It is always a joy to discover some of the "hidden gems" of the European continental countryside - organs that often remain unchanged for centuries, and that are so full of character and charm that it is hard to pull oneself away from the keyboards. In this vein, I think of concerts I have played in the south of France, in the Black Forest, and in former Yugoslavia, where I truly have felt that I stepped back into time...! Last June, I played a huge concert in the Sejong Center in Seoul, Korea; a concert that was attended by over 2,000 concertgoers. Perhaps only at the Spreckels (outdoor!) Organ Pavilion in Balboa Park, San Diego, have I ever played for such numbers! Naturally, the big recitals that I have presented for 5 national conventions of the AGO and OHS remain deeply in my memory...partially because it is thrilling to play for a large and knowledgeable audience, and partially because it is terrify-

ing to play for a large and knowledgeable audience! Ultimately, each concert is a total adventure, and surely this must be one of the great joys of being a concert organist! It's not unlike the proverbial box of chocolates: you never really know what you're going to get until you show up at the church or concert hall and switch on the blower!

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

**Laube** I am an active improviser, although I don't improvise within the context of a concert. I adore improvising within the context of a liturgy, and am always inspired by the dramatic sweep of a solemn mass! I keep a massive catalog of such memorable moments in my head from my 2.5 years serving as Artist-in-Residence at the American Cathedral in Paris. That particular, if idiosyncratic, Cavaillé-Coll was a great vehicle for liturgical improvisation, and now that I'm back in the United States, I miss that musical outlet quite a bit.

I don't compose, but I have enjoyed crafting my own transcriptions of orchestral, keyboard, and vocal music for the organ, continuing a 500-year-long tradition that has always been an essential facet of the organ literature. Never would I want transcriptions to usurp the rightful place of the great organ literature in recital programs, but I do think this great tradition, endorsed by Scheidemann, Bach, Liszt, Vierne, Reger, and almost every great organ composer, always brings something new and interesting to the table.

**Behnke** Who are some of your favorite modern composers?

**Laube** I have many, but these stand out: Jean-Louis Florentz, Valéry Aubertin, Thierry Escaich...

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

**Laube** It is so difficult to decide on a concert program for a particular instrument, having never actually seen or heard that instrument in its space. I suppose that I am somewhat notorious for arriving at a venue, hearing the organ, and immediately changing my program to one that I feel better suits the particular tonal characteristics of the instrument. Having studied the specifications of this Beckerath instrument, one that is both neoclassical and eclectic in design, I certainly hope to play to those strengths in music that is well served by the clarity and focus that is associated with these sort of instruments. I will certainly include a phantasmagorical work from the North German "Stylus Fantasticus" tradition, a major Bach work, and the continuation of that musical line in a work of Mendelssohn. You can also expect the music of Charles-Marie Widor, a perennial favorite! One of the Mozart's organ works will offer great textual contrast to these otherwise fuller works. So indeed, I hope there will be something for everyone, and I look forward to it greatly!





## Organ Recital Series 2014-2015

The Recital Series Committee is pleased to announce the 2013-2014 Organ Recital Series.

### Dr. Pamela Decker

Friday, October 3, 2014 – 7:30 P.M.

Dr. Decker was unable to perform on our last season's series but has graciously rescheduled her program to open this season. She is Professor of Organ and Composition at the University of Arizona.



### Advent-Christmas Recital

Sunday, December 7, 2014 – 4:00 P.M.

This holiday season special program by local AGO members will again be presented at Christ Church Episcopal, 2000 S. Maryland Parkway at 4:00 P.M. Please note different venue.



### Clayton Roberts

Friday, January 9, 2015 – 7:30 P.M.

Raised in Las Vegas, Clayton Roberts has won several competitions. He is currently the organist at St. John Vianney Catholic Church in Houston.

### Bach Birthday Celebration

Friday, March 20, 2015 – 7:30 P.M.

This all-Bach recital presented by Dr. Paul Hesselink will feature some compositions with choreography. Come celebrate Bach's 330th.



## Dr. Angela Kraft Cross

Friday, April 10, 2015 – 7:30 P.M.

Having retired from a 22-year career as an ophthalmologist and eye-surgeon in California Dr. Cross now maintains a very busy organ recital schedule.



## James David Christie

Friday, June 5, 2015 – 7:30 P.M.

One of the most sought after organists of our day, Mr. Christie heads the Organ Department at the Oberlin College and Conservatory.

All recitals are open to the public without charge and are performed on the Maurine Jackson Smith von Beckerath organ in the Beam Music Center's Doc Rando Hall on the UNLV campus.

The Organ Recital Series is underwritten 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.

## WORLD PREMIERE IN PASADENA

Dr. Dorothy Young Riess will perform the world premiere of her original composition, "Fantasy and Passacaglia on Ein Feste Burg" in concert at Pasadena Presbyterian Church, Pasadena CA, Saturday evening, May 17, 2014 at 7:30 PM. The program will also include music by Howells, Bach, Bossi, Debussy, Ravel, and Karg-Elert. Admission and parking are free.



# The First Pipe Organ in the Las Vegas Valley?

For years many of us had thought the first pipe organ in the Las Vegas Valley was the 1931 Reuter 5-rank pipe organ installed in the First Methodist Church in downtown Las Vegas. Evidence has come to light that an earlier pipe organ existed in the El Portal Theatre on Fremont Street.



One of Tom Hawley's features 'From the Video Vault' on Channel 3 was aired the week of March 16. The piece featured the El Portal Theatre on Fremont Street as being the first public air-conditioned building in Las Vegas. The report included a statement that the theatre had a Wurlitzer pipe organ. Mr. Hawley's response to a query for additional information revealed: "...I have no more information on this organ. In fact, I couldn't even tell you where I got the fact that they [the theatre] had one. I researched and wrote this story four years ago. It was a repeat when we ran it this week."

The following information was unearthed. The El Portal Theatre, 310 East Fremont Street, was designed by architect Charles Alexander MacNelledge and was constructed in 1927-1928 by Salt

Lake City builders Ryberg and Sorenson. It was built at the considerable cost of \$150,000. Its owners were Lt. William Pike, and future Las Vegas Mayor, Ernie Cragin who served three terms as mayor, 1931-1951. Cragin and Pike were the owners of Las Vegas' first insurance agency, opening its doors in 1909, just four years after the City of Las Vegas was established. The firm, still in existence today, holds the distinction of being Nevada's longest established insurance agency. The theatre itself was, by all accounts, elegant and luxurious, with lofty beams and sparkling chandeliers. There was a balcony, and box seats were furnished with leather chairs.

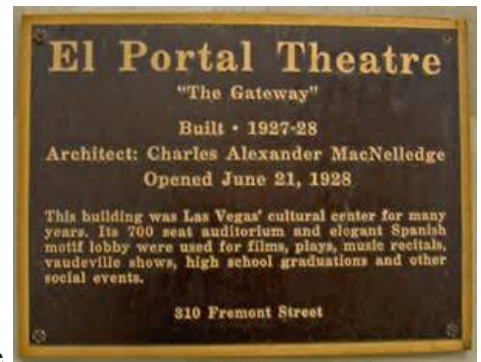


As the cultural center of Las Vegas, El Portal reigned through the coming of the talkies in 1929, the Depression years of the 1930's, the World War II years of the 40's and into the 50's. Frank Sinatra introduced the movie 'The Joker is Wild' at its Hollywood-style premier, held at the El Portal Theatre in 1957 (from Architecture Studies Library (online)).

The building still stands, now under the canopy of The Fremont Street Experience. Currently home to the El Portal Gift Shop, the interior of the theatre has been gutted and the hacienda-style exterior is all that remains of the movie house's historic architecture. A plaque outside the gift shop today gives us



the information that El Portal, “The Gateway,” opened June 21, 1928. The plaque also states: “This building was Las Vegas’ cultural center for many years. Its 700-seat auditorium and elegant Spanish motif lobby were used for films, plays, music recitals, vaudeville shows, high school graduations and other social events.”



The Wurlitzer pipe organ installed in El Portal Theatre appears on the Wurlitzer Company list as opus 1854 and as being installed at the Cragins Pike Theatre; it was the company’s standard two-manual style D organ of six ranks. It was reportedly installed in August of 1928, only a few months after the theatre opened. The catalog organs sold by the Wurlitzer Company were “installed to fit” which usually meant mitering the 16’ (octave of the Diaphone). The six ranks were: Trumpet (8’), Open Diapason (16’- 4’), Tibia Clausa (8’- 4’), Salicional (8’- 4’), Concert Flute (16’ – 2’) and Vox Humana (8’). As customary in theatre organs, there was extensive duplexing and unification, so stops were provided at many different pitch levels on both manuals and pedal. There was a full complement of special effects: Xylophone, Glockenspiel, Chrysoglott, Bass Drum, Kettle Drum, Cymbal, Crash Cymbal, Tambourine, Castanets, Chinese Block, Tom Tom, Sleigh Bells, Chimes, Triangle, Horse Hoofs, Surf, Bird, Auto Horn, Fire Gong, Steamboat Whistle and Door Bell. Both the accompaniment and solo manuals were equipped with “second touch” for the Trumpet and Tibia Clausa stops.



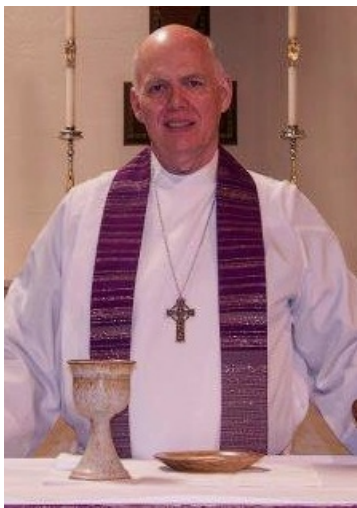
Photo of typical Wurlitzer Style D console from the internet.

One of the organists known to have played the instrument on a regular basis was Anne E. Carson. Along with her daily duties at El Portal, she was a musician at the Green Shack Restaurant; it closed in 1999 and was later torn down, but the restaurant sign just a block south of Charleston Boulevard on Fremont Street still marks the site. Carson also played at Palm Mortuaries and Bunker Brothers, and she was also organist for St. Joan of Arc and St. Anne’s Catholic Churches. (Centennial Stories website.)

We were unable to determine when the El Portal Theatre closed and when the Wurlitzer organ was removed. We do know that the organ was purchased by Charles Lyall, a charter member of ATOS (American Theatre Organ Society) and a member of the Los Angeles Chapter of ATOS for forty years. Mr. Lyall, now in his 90’s, and his family own a citrus growing ranch in the Pauma Valley in Pala, California near San Diego. He has a 24-rank Wurlitzer with a three-manual console in his home. This organ contains the six ranks and chest work of the El Portal Theatre’s Style-D Wurlitzer.

Information for this article was researched and contributed by  
Southern Nevada Chapter members  
John Ledwon, Mark Towne and Paul Hesselink.





## Christ Church Episcopal

2000 South Maryland Parkway  
Las Vegas, Nevada 89104 - 702.735.7655

### Rev. Dr. J. Barry Vaughn, Piano

Friday, May 16 at 7:30 pm.

Tickets are \$15.00 and available at the door.

He will be playing Mozart's "Variations on 'Ah, vous dirai-je maman'", K. 265; Schumann's Kinderszenen, Op. 15; Debussy's, Children's Corner; 6 preludes from Book 1 of Debussy's Preludes; and Chopin's Ballade in A flat, Op. 47.

## At the Bench

by Kymberly Stone

I was the first competitor at the Bakersfield RCYO Competition this summer, so I got to hear the other competitors play after me. The last competitor played Litanies by Jehan Alain. I immediately fell in love with it! The driving rhythms made my heart race and the harmonies were unlike anything I had heard before. When she released the last chord I sat in awe. I knew I had to learn it! Within a week or so of hearing it, I made my score to work off of and began searching for recordings.

The perfectionist in me struggles with the last two pages of the piece. Of the tricky passages on the second to last page, Jehan Alain wrote: "Push yourself to the limit of speed and clarity. Never mind, however, the sixths in the left hand near the end. At the true tempo, this will be unplayable. But the rubato was not made without reason, and it would frankly be better to mess up a bit rather than to take a pace that would distort my Litanies." When I figure out a way to play it as quickly as Alain wanted with the clarity that Marie-Claire Alain was able to play it with, I'll let you know :) For now, I'll stick with my slow practice.

The more I read about Litanies, the more I love it. In the dedication of Litanies, Jehan wrote: "When in its extremity the Christian soul can find no new words to implore God's mercy, it tirelessly repeats the same plea with vehement faith. The limits of reason are reached, and only faith can pursue its ascension." He also wrote, "When you play this piece, you must give the impression of an ardent evocation. The prayer is not a complaint but an irrepressible hurricane that overthrows everything in its path. It is also an obsession: one must fill the ears of men . . . and of the Good Lord! If, in the end, you do not feel exhausted, then you will neither have understood nor played as I want it." Alain's wording really resonated with me. After reading that, I thought back to times of trial in my life. There was a time when I felt like my prayers weren't being heard, but all that kept me going was a constant, almost frantic prayer in my heart. I remembered the desperate desire to feel the Lord's presence in my life and then the juxtaposition with the feeling after the trial of my faith when I was able to see the Lord's hand had been there for me all along, I just hadn't recognized it. I am striving to play this piece from my heart as a small gesture of gratitude to the Lord for always being there for me, even when I have fallen short.

If you haven't heard this piece, I highly recommend Marie-Claire Alain's recording of it! She is Jehan Alain's baby sister, and (in my opinion) the most authoritative source on his music. Give it a listen. It is well worth your time!

# On Assumptions: How An Organist Taught Me To Be More Open-Minded

By: Alexandra Ripperger

I didn't know anyone under the age of 50 played the organ. To me, the instrument was the huge thing with the pipes that an older woman played during a church service. Those preconceived notions were drastically altered on my first day of college when I met my roommate, Jeanine Walter. A bubbly, blunt California girl, Jeanine shocked me when she explained she was an organ performance major; she didn't just know how to play the organ, she planned on doing it professionally. Three years later, after watching Jeanine play the organ on numerous occasions, I have a deeper appreciation for the time and dedication it takes to become good at this grand instrument. My social biases against organists have come crashing down, as Jeanine slowly introduced me to the small community of collegiate organists. Although it can be difficult to not have initial judgments when it comes to something foreign, I quickly realized I needed to be more open-minded during my next four years at St. Olaf.



Alexandra Ripperger watching Jeanine Walter practice.

Watching Jeanine prepare to play a song on the organ is like watching someone adjust a car to his or her exact specifications for driving. She flicks on the light and sets her sheet music on the stand. Leaning over, she twists the knob on the side of the bench, lowering it a little. Jeanine sits down, tests the height out, and deems it too high. She repeats this process three times before being satisfied.

Every St. Olaf student has seen the massive organ in Boe Chapel; with 5,068 pipes, it is hard to miss. But without Jeanine as my roommate, I would have walked past Skifter Hall on St. Olaf's campus every day for four years never knowing what was inside. Thankfully, she gave me a tour of the building, which houses the organ practice rooms. The seven small rooms, no more than 10ft by 10ft, each contain a different organ that fills almost the entire space. Even with multiple practice organs available, Jeanine says "the worst part about being an organist is not having your own personal instrument that you can carry around with you and claim as just your own, like a trumpet or flute. And it can get complicated sharing the best ones with other students, having to practice at odd times to fit others' schedules and in public where anyone can interrupt with noise and presence." I hadn't realized until this point how constantly playing tucked away in Skifter Hall withdraws the organists' visibility from the St. Olaf community. Not only are there only 25 organists at St. Olaf, people rarely get the opportunity to watch them play. The Boe Chapel organ allows organists to set "memory levels" in the console. Each organist has specific "memory level" numbers that, when entered, set the organ's pistons correctly for the organist's songs. The pistons, which are cylindrical rods with knobs on the ends, correspond to a set of organ pipes. Depending on if they are pulled in or out like a drawer, they allow or prevent airflow through

the pipes to make a sound. This may sound simplistic, but the Boe Chapel organ, like many church organs, has over 100 pistons. Imagine having to individually set all of them each time you played a song!

The Boe Chapel organ has three levels of hand keys that can be played, and it also has foot pedals, which essentially look like extra large piano keys (complete with sharp notes). Did you know organists must wear special shoes when they play? Jeanine's shoes look like plain black pumps with a thick heel; organ shoes must have a heel so that multiple foot pedals can be played at the same time. Jeanine pulls on her shoes and settles in. She fools around for a bit, playing a fun, simple tune to check that everything is in order. Finally, she flips to her senior soloist audition piece and prepares to play. If you have never closely observed someone playing the organ, you would not be able to appreciate the physicality involved. Jeanine is currently playing Organ Symphony No. 1 by Guilmant for her organ professor, and although I know nothing about organ compositions, the number of notes on the sheet music almost makes my eyes water. I can't imagine how one person will be able to play all the right notes at all the right times. As Jeanine begins, there is so much movement involved I forget momentarily to listen to the music. She leans, slides, and shifts across the bench to reach various notes. Her feet are also in constant motion, and occasionally cross in a heel-toe action as she moves down a series. Her body is even sometimes diagonal, if her feet need to reach pedals to the far left and her hands need to reach keys to the far right. On top of everything, her entire body rocks back and forth through the entire piece, emphasizing certain notes and evoking passion. After she is finished, her organ professor comes over to give a few constructive criticisms. She tells Jeanine the piece "must be perfect, you are here to impress and move people." She goes on to remind her of an organist alumnus who, at the end of every song, would throw himself off the bench in excitement. "Nobody noticed that half the time he messed up the final chords, because his enthusiasm was so incredible."

I think it is safe to say if you chose to major in organ performance, you have a great passion for the instrument. Jeanine started playing the piano when she was six years old and moved on to the organ when she was 11. "I went to a Lutheran school from kindergarten to 8th grade, so my teacher gave lessons in the chapel. Otherwise I probably wouldn't have gotten into playing church music at all," she explains. After a successful audition at St. Olaf, Jeanine decided she couldn't turn down the chance to continue playing and take music history classes (which, she now notes, were "ridiculously hard"). Her favorite organ pieces to play are from the French Romantic era, which Jeanine says are characterized by "emerging individualism in music, the emphasis on human emotion rebutting rationality...and huge, powerful chords." Jeanine describing her favorite organ pieces is similar to an elite athlete at the top of their game: "the feeling of vulnerability paired with raw power is right at my fingertips, and I zone out completely when I know a piece well and can jump into it completely." Although Jeanine knows all the organs at St. Olaf well, she says her favorite organ is at the Macy's department store in Philadelphia, because it has seven keyboards and "so many stops and pistons that [you feel] literally engulfed, like in an airplane cockpit."

Society tells us college is a part of your life overflowing with change, particularly in regards to your assumptions and beliefs about the world. I never would have guessed one of my hidden presumptions would be exposed and smashed into pieces within hours of moving in. I'm glad to have been educated on the preparation and facets of playing the organ, but more importantly, I'm glad to have become friends with one of the best collegiate organists in the U.S. The next time you see a blonde girl playing the organ in Boe Chapel, pause for a moment and take a closer look.

These last two articles were provided by Leslie Wolf Robb, CAGO AGO Region IX Councillor, as something that might be of interest to our younger members. Those of you who teach, please share them with your students.