

# THE DESERT WIND

Editor: Bruce Behnke © 2016

Issue: May/June 2016

## Dean's Notes



Southern Nevada Chapter  
American Guild of Organists

Dear Members of the Southern Nevada AGO Chapter,

As we rush headlong toward the summer, we also look forward to a somewhat less hectic schedule and more activities in the relaxed and leisure realm. But there is still plenty of activity ahead for the chapter until then.

This is the time when most of us need to renew our annual membership in the AGO. The relatively new ONCARD renewal process is simple, and I urge you to do it right away before it slips away into one of those "I intended to do but forgot" things. The renewal of membership also presents the opportunity for you to make a contribution to our local Patrons Fund for the 2016-2017 Organ Recital Series. The next season will mark the 10th anniversary of the series, and the schedule of artists and dates is included in this issue of

the newsletter. Please print it out and post it at your desk, on your refrigerator, or someplace you are likely to see it on a regular basis. Visiting artists and local folks have all commented on what we have been able to accomplish in our series, and when you look at the list of artists we have presented the past nine years, it IS pretty impressive. I believe the series has presented to our community the best of what the organ world has to offer. Our anniversary season is no exception, and while it is ambitious, we can do it with your support. I encourage your generosity.

This is also the time for us to hold our election of officers. A Nominating Committee has been appointed to draw up a slate of officers. The committee will be seeking to identify those members who can most ably steer the Guild Chapter for the next several years. Should a member of the commit-

tee call you to ask you to consider running for election, I hope you will give it careful thought and serious consideration. I am most grateful to all of you who have helped in innumerable ways in the activities of the chapter during the short time I was privileged to serve as your Dean. In the next several weeks you will be presented with a slate of officers on which you will be asked to vote, and an installation of the new officers will be planned before summer vacation begins.

Finally, do plan to attend Dorothy Riess' organ recital on May 20 in Doc Rando Hall at 7:30 as the final event in our 2015-2016 Recital Series. This recital will celebrate Dr. Dorothy's 85th birthday. You'll want to be present for this amazing lady's special event.

Cordially,  
Paul

In this Issue	Page
Dean's Notes .....	1
Korndörfer Performance .....	2
85th Birthday Recital .....	3
Note from Treasurer .....	4
2016 Recital Series .....	5
Music Ministry in a New Church .....	10
Series Poster .....	11

## Superb Performance Presented by Dr. Jens Korndörfer



On Friday, April 8 at 7:30 P.M. in Doc Rando Recital Hall in the Beam Music Center at UNLV, about 140 listeners making an attentive audience heard Dr. Jens Korndörfer present a varied and somewhat unusual organ recital. His program featured works by Charles Tounemire, J. S. Bach, Georg Muffat, Johannes Brahms, Ludwig van Beethoven, Johann Strauss, Jr. and Max Reger. Dr. Korndörfer, a triple prize winner in the prestigious Canadian International Organ Competition, played with accuracy, great security, musicality and verve., making for a most satisfying presentation. Unusual for the number of transcriptions presented on the program, the program resulted in colorful exploitation of the resources of the Maurine Jackson Smith von Beckerath Organ in Doc Rando Hall. The effective centerpiece of the transcriptions was Dr. Korndörfer's own stunning transcription of the Andante con

moto movement of the Beethoven Symphony No. 5, Op. 67. This necessitated many registrational changes reported to require in excess of 80 pistons! The numerous and complex changes were admirably accomplished with the assistance of AGO member Kathi Colman as page turner and assistant. The exciting encore presented was Louis Vierne's popular Carillon de Westminster. Anyone who missed this performance missed one of the outstanding recitals of the season.

We had 64 respondents to our usual survey (about 46% of the audience). The information gleaned from the surveys is important to the planning committee in ascertaining how to best advertise our recitals. Here are the numbers:

First time visiting Doc Rando Hall = 4  
First time hearing the von Beckerath organ = 8  
First time at an AGO recital = 9  
How many times attending AGO organ recitals before?  
1-3 = 12      4-5 = 2      5 or more = 40

How did you hear about this recital?

e-mail = 32    flyer = 6    radio = 1    previous program = 21  
from a friend = 19    Internet/website = 9    Other = 2

Every piece performed on the program was someone's favorite!

The one statement describing one's feelings about the program:

Loved it = 47 (75.8%)      Liked it a lot = 10 (16.12%)  
Found it interesting = 4 (6.45%)      Might come back = 1 (1.6%)

Overall rating:

Superb = 42 (65.56%)    Excellent = 20 (31.25%)  
Average = 1 (1.5%)    Fair = 1 (1.5%)

Combined "Superb" and "Excellent" ratings = 96.8%

Twelve respondents requested to be added to our e-mail notification list.

The final recital of the 2015-2016 Organ Recital Series will feature Dr. Dorothy Young Riess in her 85th birthday celebration recital, "Come Dance with Me" on Friday, May 20 at 7:30 P.M. in Doc Rando Hall. You'll want to claim a seat in the hall for this event. Bring relatives and friends!

Paul S. Hesselink, Chair  
2015-2016 Recital Series Committee

## 85th Birthday Recital

### DOROTHY YOUNG RIESS, M.D.

grew up surrounded by music, starting piano lessons with her mother at four, and winning her first competition at seven. Her father, a concert violinist, coached her in dynamics and interpretation. She continued advanced piano study with Dean Clarence Berg at Oklahoma City University, performing the Gershwin Piano Concerto with the symphony at age 14. At 16 she switched to the organ and studied with Du-bert Dennis, Organist at First Christian Church. After a few months of lessons, she performed a weekly radio show of Pop Tunes on the Hammond at radio station KTOW, Oklahoma City. She entered The University of Oklahoma at 17 and became a protégé of the legendary Mildred Andrews whose discipline and coaching skills enabled Dorothy to win many competitions including the National AGO Young Artists in 1952. She then studied with Marcel Dupré at Fontainebleau, France. After several years of travel and concerts she became organist-choirmaster of the American Church, Rome, Italy. A visiting Yale Professor heard her play and offered a scholarship to Yale Graduate Music School. She performed her Masters Recital at Woolsey Hall. Her father's death a few months



later led her to the healing arts. She attended Pre-Med classes at Columbia University Night School, New York, and worked on Wall Street during the day. Admitted to The University of Oklahoma School of Medicine at age 33, she received her Doctor of Medicine degree in 1969. After four years of post-grad Residency training at Huntington Hospital, Pasadena, and Los Angeles County General Hospital, she practiced Internal Medicine for 30 years in Pasadena. After retiring from medical practice in 2000, she relocated to Las Vegas, and resumed organ playing in 2003. She performed her 75th Birthday recital at the University of Nevada Las Vegas in 2006. Her 80th Birthday in 2011, and on Friday, May 20, 2016, she will celebrate her 85th.

**Bruce Behnke** Of all the organs you have played, which is your favorite?

**Dorothy Young Riess** I have played organs all over the world and so many are spectacular that it is hard to decide a favorite. But three outstanding organs come to mind: Methuen, where I was privileged to study and play for several weeks (age 19) at the Organ Institute; Sydney Opera House (the largest mechanical organ in the world), Sydney AUS, where I spent almost two hours with the curator as registrant; and The University of Oklahoma, Fisk Opus 111, the Memorial Organ to my esteemed teacher, Mildred Andrews Boggess.

**Behnke** Do you have a favorite modern composer?

**Riess** Jean-Louie Florentz (1947-2004), student of Messiaen, created a new sound for the organ, difficult to play and not so well known in the US.

**Behnke** Could you give us some insights to your compositional methods?

**Riess** New ideas and tunes seem to come out of the blue. The problem is always in catching them onto paper before they disappear! I always start with pencil and paper at the keyboard, then transfer to Sibelius.

**Behnke** Do you have an interesting anecdote from taking our guest artists out for lunch?

**Riess** I have enjoyed being “hostess” for many of our guest artists and we always have a good time

conversing about almost everything except organs!

**Behnke** Is there a connection between Dr. Dorothy the organist, Dr. Dorothy the composer/arranger, and Dr. Dorothy the photographer?

**Riess** I'm the same person, no matter what noun is attached! All creative efforts have a goal of self expression. "This is life as I experience it."

**Behnke** You were away from organ playing during your medical career for over 40 years. When did you return and how difficult was it?

**Riess** I did continue to practice organ off and on (owned a two manual home organ in Pasadena), but the medical schedule precluded any sustained practice or professional work. After retirement and relocation to Las Vegas in 2001, I resumed practicing (bought another two manual home organ), and played my first performance in 40 years for Southern Nevada Chapter AGO Spring recital 2004 at First Presbyterian Church. As a self-challenge, I create a new program each year, a mix of old and new works, to avoid boredom!

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

**Riess** This concert will feature dance music for the organ. I have always loved to dance, and studied tap and ballet in childhood, modern dance in college and New York City with the great Yiechi Nimura. You will hear classical dance forms, Minuet, Sarabande and Gigue, and contemporary forms, Foxtrot, Waltz and Line Dance. My transcription for organ of the ballet, "Petrouchka" by Igor Stravinsky, will bring to life the sad story of the hapless puppet. And the program will end with a Rhumba!

## Note from Treasurer

From your treasurer and registrar- As we come to the end of the 2015-2016 AGO year, I would like to share with you some statistics.

1. Members: We have 40 on our roster:

Special (65 y/o plus)	15
Regular (under 65)	15
Friends	4
Students	2
Lifetime	1
Secondary Chapter	3

2. Patrons: We have had 60 donations totaling \$7,795. (Last year we had 61 donations, totaling \$6,916.)

3. Raymond Barnes Educational Fund

We had donations totaling \$434. During this past year, our Chapter paid tuition for a college student to study organ at UNLV, \$250 for both fall and spring semester. We also have paid \$525 for one high school student to attend a Pipe Organ Encounter this summer. We have \$3,598 remaining in our Barnes fund. I am pleased that we put these funds to work, helping 2 organ students.

Our chapter finances are in the black, and we did have a C.P.A. go over our books in January.

Soon, you will be receiving email information from National AGO about paying your dues for 2016-2017 online. I would request that you consider making your yearly donation for our patron fund at the same time. They keep track of the money and remit our chapter money directly into our bank account. I am glad to say that I have not found one error in their ONCARD records.

David Dorway

## 2016-2017 Tenth Anniversary Recital Series

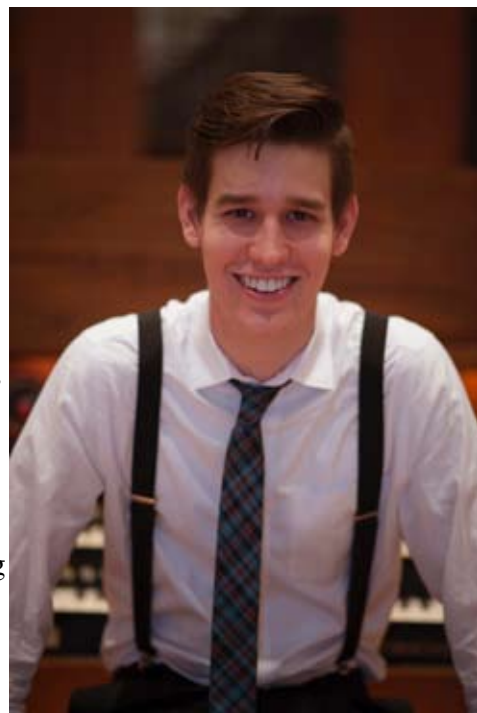
The Recital Series is funded in part by a grant from the Nevada Arts Council and the National Endowment for the Arts, a federal agency. All concerts are open to the public at no charge. All Recitals are to be held in Doc Rando-Grillow Hall on the Maureen Jackson Smith Memorial organ, UNLV except the Advent/Christmas Program on December 4 at Christ Church Episcopal.

Gregory Zelek

*“A Rising Young Star!”*

Friday, September 23, 2016 7:30 P.M.

Praised for his “effortless facility on the instrument” (South Florida Classical Review), Greg Zelek is increasingly recognized as one of the most exciting young organists on the American organ scene. In addition to concertizing throughout the United States, he has performed with orchestras as both a soloist and professional ensemble member. In 2011, Greg performed Poulenc’s *Organ Concerto* with the Miami Symphony Orchestra, and in 2012 played Strauss’s *Alpine Symphony* with the MET Orchestra in Carnegie Hall conducted by Semyon Bychkov. He was the organist in the Metropolitan Opera’s production of *Faust*, and performed twice with the New World Symphony in 2014. His performance of Lukas Foss’s *Phorion*, under Michael Tilson Thomas, was videoed and recorded for later screening. In 2015, Greg performed with the Ridgewood Symphony in New Jersey.



Greg has performed in many different venues throughout the US, including a performance of Cochereau’s *Bolero for Organ and Percussion* in Alice Tully Hall, which was broadcast on American Public Media’s radio program Pipedreams. He also closed the WQXR Bach Marathon at St. Peter’s Lutheran Church, which was streamed live on New York City’s only classical music station. A proponent of new music for the organ, Greg has premiered and performed works by fellow Juilliard composers and faculty, including Wayne Oquin’s *Reverie* and Samuel Adler’s *Partita for Organ* in concerts throughout the country.

A native of Miami, Florida, Greg is a graduate student of Paul Jacobs at the Juilliard School, where he received his Bachelor of Music degree. Greg is a proud recipient of the Kovner Fellowship at the Juilliard School, having been one of nineteen selected for the inaugural fellowship that covers full cost of attendance. He was the First Prize winner in both the 2012 Rodgers North American Classical Organ Competition and the 2012 West Chester University Organ Competition, and was selected as a 2010 NFAA YoungArts Silver Medal Winner. He won First Prize, as well as the “Bach Prize,” at the East Carolina University Organ Competition, and was a prize winner in the Albert Schweitzer Organ Festival.

Greg is the Music Director and Organist at the Episcopal Church of St. Matthew and St. Timothy in New York City. Prior to this appointment, he served as Organ Scholar at Hitchcock Presbyterian Church in Scarsdale, New York. Greg, who is a Cuban-American and a native Spanish speaker, was the Music Director of Corpus Christi Catholic Church in Miami, and has served as the summer organist for San Pedro Apostol Church in Ramales de la Victoria, Spain.



# The Chenaults

## *Internationally Acclaimed Duo Organsits*

Friday, October 28, 2016 7:30 P.M.

Elizabeth and Raymond Chenault, duo-organists, have performed extensively throughout the United States and in Europe. Specializing in works written for two performers, the Chenaults have commissioned and premiered over forty organ duets. Because of their unique and refreshing repertoire, combined with their exciting and sensitive artistry, the Chenaults are in demand as recitalists and have established themselves as America's leading duo-organists.

Their duet career began in 1979 when Arthur Wills of England's Ely Cathedral composed *Toccata for Two* for them, followed by John Rutter's *Variations on An Easter Theme* in 1982. They have been featured recitalists at numerous national and regional conventions of the American Guild of Organists, the Association of Anglican Musicians, and at the Spreckels Organ Pavilion in San Diego, Helzberg Hall (Kauffman Center for the Performing Arts, Kansas City, Missouri), the Crystal Cathedral, the Mormon Tabernacle, Washington National Cathedral, St. Paul's Cathedral (London), York Minster Cathedral (England) and the Piccolo Spoleto Festival. The Chenaults have commissioned duets from Ronald Arnatt, David Briggs, Charles Callahan, Melinda Clark, Pamela Decker, Alan Gibbs, Naji Hakim, Gerre Hancock, Gaston Litaize, Douglas Major, Jefferson McConnaughey, Philip Moore, Bruce Neswick, Dorothy Papadakos, Stephen Paulus, Craig Phillips, Daniel Pinkham, Robert Powell, Myron Roberts, Richard Shephard, Conrad Susa, Paul Lindsley Thomas and Nicholas White. The Chenaults have arranged several pieces for organ duet, including several popular Christmas carols, Sousa's "The Stars and Stripes Forever," and a medley of Andrew Lloyd Webber's "Phantom of the Opera."



The Chenaults have been featured on "Pipedreams" and record on the Gothic Record Label. Their premiere recording *20th Century Organ Music for Two* was recorded at Roswell United Methodist Church (Georgia), *20th Century Organ Music for Two, Volume II* was recorded at Washington Cathedral, and their third CD, *Christmas at Spivey Hall*, was recorded at Clayton State College, Morrow, Georgia. Several volumes of The Chenault Organ Duet Library Collection have been published by Warner Brothers.

The Chenaults were featured at the 1992 AGO Convention in Atlanta and on "Performance Today," National Public Radio's daily classical music program, which was broadcast live from Spivey Hall in Morrow, Georgia. The Chenault duo's most recent duet premieres include *An American Suite* by Melinda Clark for the Georgia Music Teachers' Association Conference (2012), and *Conditor Alme Siderum* by Pamela Decker for the Region IV AGO Convention (2013).

"No one can contest the spectacular facility, musicianship, and ensemble that these two offer in every musical style represented. Amazing artistry and technique, creative and diverse programming, and an accurate sense of what the public -- from casual listeners to highly trained church musicians -- will enjoy and appreciate." (The Journal of the Association of Anglican Musicians)

**Advent-Christmas Members' Recital**  
at Christ Church Episcopal  
Sunday, December 4, 2016 4:00 P.M.

**Bach Birthday Celebration**  
Dr. Mykola Suk, piano and Dr. Stephen Ackert, organ  
*Featuring Preludes and Fugues from the Well-tempered Clavier*  
Friday, March 24, 2017 7:30 P.M.

**Mykola Suk**

"An astonishing blend of muscular power, poetry and utter control he will prove to be one of the more formidable talents to have appeared in this country in years"(American Record Guide).

This statement resonates with truth for the Ukrainian-American pianist, Mykola Suk, who gained international recognition as the winner of the First Prize and Gold Medal at the 1971 International Liszt-Bartok Competition in Budapest, Hungary. His international career has spanned four continents, performing in the most prestigious venues from the Great Hall of Moscow Conservatory to Carnegie Hall in New York. "...enormous digital control... such an impressive technique was so completely subsumed in the task of musical characterization. Suk never used the piano to show off; he made it the servant of Liszt's expressive ideas"(Toronto Star).



Mr. Suk has appeared as soloist with numerous leading orchestras, from the Russian National Symphony under Mikhail Pletnev to the Beethoven Orchestra Bonn under Roman Kofman. He has collaborated artistically with the world's outstanding conductors, among them Charles Bruck, Janos Ferencik, Arvid Jansons, Stefan Turchak, James DePreist and Carl St. Clair. Mr. Suk's interviews, live performances, and CD recording have been broadcast throughout the United States, Canada, Europe and Asia on prominent radio stations and broadcast systems.

Since his first public appearance at age eight, Mykola Suk has given recitals world-wide in the countries of the former Soviet Union, France, Germany, England, Finland, Egypt, Mexico, United States, Canada, Korea, China, Mongolia and Australia. The European Piano Teacher's Journal wrote that Mykola Suk is "...surely the most towering and volcanic talent to have come out of Russia since Anton Rubinstein." Suk's passion for chamber music has brought him to many distinguished chamber music festivals and collaborations throughout the world, among them, the Kuhmo Chamber Music Festival (Finland), Australian Festival of Chamber Music, Kiev International Music Festival (Ukraine) and International Keyboard Institute and Festival in New York.

Mr. Suk is an avid believer in 20th and 21st century piano literature. He was honored to premiere numerous works, especially by Ukrainian composers such as Valentin Silverstrov, Ivan Karabyts and Myroslav Skoryk. Most of the compositions were composed for, dedicated to, or commissioned by Suk.

Mykola Suk completed his Doctor of Musical Arts Degree in Piano Performance at the Moscow State Conservatory, studying with Lev Vlasenko. He also holds a combined Bachelor/Master of Music Degree in Piano Performance, Pedagogy and Chamber Music from the Moscow State Conservatory. Before coming to the United States he served as professor of Piano at the Kiev State Conservatory and Moscow State Conservatory.

Mykola Suk has given master classes at many festivals and music schools around the world. He has taught as an adjunct faculty member at various music schools such as the New England Conservatory, Manhattan School of Music (NY), Columbia University (NY), and the University of Southern Alabama. In 2001, Mr. Suk settled in Las Vegas, Nevada, taking responsibility for keyboard studies at the School of Music of the University of Nevada, Las Vegas.

Mr. Suk has recorded to high acclaim for the Melodia (Russia), Russian Disc, Hungaraton, Meldac/Tritan (Japan) and Troppe Note/Cambria, Music & Arts (USA) labels.

Mr. Suk is managed by Shupp Artists Management. To learn more, please visit <http://www.shuppartists.com/Shupp/Artists/Suk.htm>.

Stephen Ackert is a native of the state of Wisconsin and completed his doctoral studies in organ at the University of Wisconsin in Madison. He also studied at Oberlin College, Northwestern University, and the Hochschule für Musik in Frankfurt am Main, Germany, where his teachers were Helmut Walcha and Maria Jaeger-Jung. From 1974 to 1978 he had the unique opportunity to work as a professional musician in Persia, serving as music advisor and resident keyboard artist of the National Iranian Radio and Television Network. A resident of the Washington area since 1979, Ackert has performed organ and harpsichord recitals in many of its prime venues, including the National Shrine of the Immaculate Conception, the National Cathedral, and the German Embassy. In 2003 he undertook his sixth recital tour of historic concert halls and churches in Germany, playing recitals in various locations in the State of Hessen.



As Head of the Music Department at the National Gallery of Art in Washington, D.C., Ackert administers the weekly concerts, which are offered free to the public every Sunday from October through June. His lectures on interrelationships between music and art have been a part of the National Gallery's public programs since 1990 and have been heard at the Walters Gallery in Baltimore, the German and Austrian Embassies, the Kennedy Center, and several public and private schools in the Washington-Baltimore area. He has taught high school and junior high school music in Minnesota and Virginia, and served on the Board of Directors of the Arlington (Virginia) Symphony and the Rouhollah Khaleghi Orchestra. He is a member of the advisory board of RKAC.



## Dr. Craig Cramer

Final Event of the UNLV Baroque Festival, April 20-23, 2017

Sunday, April 23, 2017 4:00 P.M.

Craig Cramer is a Professor of Organ at the University of Notre Dame. He also serves as organist at St. David of Wales Episcopal Church in Elkhart, Indiana. Cramer holds degrees from Westminster Choir College and the Eastman School of Music where he earned the Doctor of Musical Arts degree in Organ Performance. The Eastman School also awarded him the prestigious Performer's Certificate in Organ. He has studied with Russell Saunders, William Hays, James Drake, David Boe, and André Marchal (Paris).

One of the most traveled organists of his generation, Cramer maintains an active recital career across the country and in Europe. He has performed in forty-four of the United States as well as in Canada. Regularly invited to play some of the most important historic organs in the world, Cramer's European concerts have included performances in Germany on the 1727 König organ in Steinfeld, the 1748 Gottfried Silbermann in Nassau, the 1692 Schnitger in Norden. In the Netherlands he has performed on the 1725 Hagerbeer/Schnitger in Alkmaar, the 1727 Müller in Leeuwarden, the 1643/1814 Badier/Timpe organ in Zutphen, the 1696 Schnitger organ in Noordbroek, the 1770 Hinsz organ in Midwolda, the 1756 Van Deventer organ in Nijkerk, the 1756 Müller organ in Beverwijk, the 1768 Bätz organ in Woerden and the 1726 Vater organ in the Oude Kerk in Amsterdam. He recently performed in Denmark on the historic Compenius and Marcusson organs in the Frederiksborg Slotskirke in Hillerød. In Sweden he performed in Buxtehude's church, Sancta Maria in Helsingborg, and on the new (2000) meantone North German Organ built by GoArt in the style of Schnitger in the Örgryte nya Kyrka in Göteborg.

Cramer has performed for conventions of the American Guild of Organists, as well as for many AGO Chapters across the country. He has also appeared as a soloist with a number of different orchestras. Cramer performed the complete organ works of Bach during a series of eighteen concerts using a distinguished set of mechanical-action organs in the state of Indiana.

Dr. Cramer was instrumental in the installation of a new organ hall and organ built by Paul Fritts on the campus of the University of Notre Dame, which he dedicated in January of 2005 by performing a series of ten different recital programs. This organ was the focal point of an AGO National Pedagogy Conference on the subject of Buxtehude given in September 2005. In honor of the 300th anniversary of the death of Dieterich Buxtehude in 2007, Dr. Cramer presented his complete organ works in a series of nine concerts on this organ. The University of Notre Dame recently recognized Cramer with a Kaneb distinguished faculty award. He performed at the 2008 EROI Festival in Rochester, New York and was a featured performer at the AGO National Convention in Boston 2014.

Dr. Cramer's performances are frequently heard on the nationally-Syndicated program "Pipedreams" (American Public Radio). He has fifteen CD recordings to his credit including releases on the Arkay, Dominant, Dulcian, Motette-Ursina, Organeum and JAV labels. He has recorded three CDs for Naxos, including a recording of works of Buxtehude on the Fritts organ at Pacific Lutheran University. JAV Recordings has recently released Cramer's premiere recording of the Notre Dame Fritts organ as well as his recording on the new Fritts organ at St. Joseph Cathedral in Columbus, Ohio. JAV will also soon release two more Buxtehude recordings performed on the new Taylor and Boody organ at Goshen College, Goshen, Indiana.



# Music Ministry in a New Church

By William Freeman

It is no surprise that the organist and music minister crowd generally overlaps. After all, the organ has had a prominent role in Christian worship for nearly 1000 years. The greatest composers in history have written and played (to some extent) the organ. It's one of the steadiest gigs in music, and can be really satisfying.

For many of us organists involved in the church music scene here in Las Vegas, we have been involved in one form or another in establishing church music program from the ground up. Vegas is a relatively new city with relatively new churches. A lot of churches meet in the most random of places. When I moved here a few years back, I was hired at St. Anthony of Padua Roman Catholic Church, which was meeting weekly inside the auditorium at Centennial High School. It was pure Catholic culture shock.



The parish I grew up in as a boy in Buffalo, New York was founded by St. John Neumann in 1836. To me, church buildings were always something that were simply there. Something to navigate the city blocks by. The concept of building a church and outfitting it seemed daunting: Especially trying to raise the funding for quality musical instruments

This past February, St. Anthony's finally moved from the high school auditorium into the first phase of the construction project: a parish hall. An anonymous donor gave us possession of a beautiful concert grand Steinway. A concert grand, especially a Steinway, is a mighty fine instrument, but it simply isn't the instrument of worship. On February 5, Bishop Pepe dedicated the parish hall. The dedication liturgy featured music of Gustav Holst, Richard Proulx, and Denes Agay. While the choir sounded great, especially on Proulx's setting of "Oh God, Beyond All Praising," it sounded very thin without an organ accompaniment.

The music at the dedication liturgy, as well as having a brand new worship space, inspired a parishioner to come forward and donate the full amount of money to buy a two-manual Allen chancel series organ. The organ was installed Holy Week and was first used during the Easter Vigil Mass. Along with our concert grand Steinway and state of the art sound system, the organ has found its "pride of place" within our parish, and parishioners are loving the more reverent element that the organ provides over the piano. As an organist, I leave beaming knowing that people are excited about the organ – especially when I hear horror stories at other parishes throughout the diocese.

As the Director of Music Ministries at the parish, and a trained organist, I am finding Mass to be more meaningful as the music comes across a lot cleaner. I'm sure having a quality microphone and speaker setup also helps. I would love to extend an invitation to members and their pupils that might be looking for a venue for a recital. We have quality instruments, and would love to host you!

# The Southern Nevada Chapter of the American Guild of Organists



## 2016-2017 Recital Series



The Recital Series funded in part by a grant from the Nevada Arts Council and the National Endowment for the Arts, a federal agency.

ALL CONCERTS ARE OPEN TO THE PUBLIC AT NO CHARGE

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EXCEPT the Advent/Christmas Program on December 4 at Christ Church Episcopal.



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## Advent-Christmas Members' Recital at Christ Church Episcopal

**Sunday, December 4, 2016 4:00 P.M.**



## **Bach Birthday Celebration**

Dr. Mykola Suk, piano and Dr. Stephen Ackert, organ

FEATURING PRELUDES AND FUGUES FROM THE WELL-TEMPERED CLAVIER

**Friday, March 24, 2017 7:30 P.M.**

CO-SPONSORED BY 



## **Dr. Craig Cramer**

Final Event of the UNLV Baroque Festival, April 20-23, 2017

**Sunday, April 23, 2017 4:00 P.M.**

CO-SPONSORED BY 

