

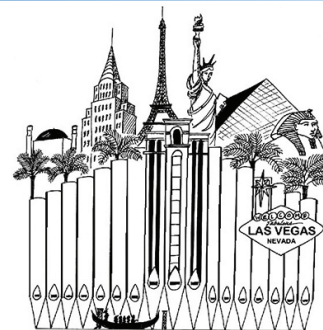
SOUTHERN NEVADA CHAPTER  
OF THE AMERICAN GUILD OF ORGANISTS

# THE DESERT WIND

Editor: Bruce Behnke © 2014

Issue: Nov/Dec 2014

## Dean's Notes



Southern Nevada Chapter  
American Guild of Organists

I hope you all had a great Halloween! Now we get ready for the busiest time of year for most organists and music directors. I hope all of you have a good holiday season. Try not to get too stressed!

We do things a little differently in the LDS church so the holidays are generally not as stressful for us as they are for other church musicians. We don't get paid and if we get someone else to play for us, they don't get paid either. For a lot of years I was the only organist in our congregation. Sometimes when I was gone on a Sunday, all they got was a piano player for the meetings. For many years I never missed a Christmas Sunday because I was the only one that could do the music. Because of my tremendous feelings of duty and obligation (!), I missed an annual family party every year. Several years ago Carla Swift moved into our neighborhood and now we take turns playing for church each week. And I decided a few years ago that Carla could handle the Christmas program

without me so I could go to the family party. Now this year SHE wants to be gone, too! We'll just tell leadership that we'll both be gone and make do with who you have!

I guess where I'm going with this is that occasionally you might consider finding someone to handle Christmas so you can be gone. I remember Alice telling me that she never went anywhere for Christmas for over 20 years. Most of our families are spread all over and I think it would be hard to never go anywhere for Christmas. Just a thought.

We have our annual Advent/Christmas member's recital in December. Talk to Paul Hesselink if you would like to play. Most of the participants are doing "organ plus" this year.

John Ledwon wants to have all of us over to his house for a party some time between Christmas and New Years. Watch for an email later after we figure out what day.

We had a very nice memorial service for Richard Wallace on Oct. 20. I'm glad that we decided to do it and I think the family appreciated it. The eulogy is printed in this newsletter. I still have some of Richard's music. Scott said that his brother took quite a few boxes of music so that explains why the pickins are so slim. But I'll bring what I have to the Christmas recital.

We had a very nice "in home" gathering several weeks ago at Steve Wright's. There were only 6 of us. It's a very unthreatening venue to play and a good chance to get some performance experience without a large audience. Steve and Bruce will be organizing these every month. Hope more of you will join us next time.

Thanks to all of you for your participation and help in our chapter. We look forward to the rest of our season.

Jan

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## Pamela Decker Recital

Southern Nevada, October 03, Dr. Pamela Decker opened the 2014-15 Artist Season performing on the von Beckerath Pipe Organ at Doc Rando Hall, The University of Nevada Las Vegas, with an interesting program of Preludes and Fugues. Selections included works by Bach, Mendelssohn, Gaston Litaize, Gerald Near and her original composition, *Jesu, dulcis memoria* (2010). A reception followed in the foyer.



Photo by Dorothy Young Riess

## Richard David Wallace

July 14, 1947-August 20, 2014

Richard Wallace was born in Brooklyn, New York in 1947. A few days later, he moved to his Queens Village, New York home. Years later, Richard bought the house behind his childhood home. Richard was the oldest of four children, a family-oriented man that nurtured the rest of his siblings, loved trains, loved the electronics of the 60's and 70's, (building a color TV with his dad), baseball and music.

Richard's interest in music began with piano lessons. He furthered his musical expertise by learning organ technique from Nathan Eickman at a local church with an organist who ran a school for supply substitute organists. Richard was substituting for organists in congregations at the age of 16.

Richard furthered his education by attending Hunter College (City University of New York) and achieved a Bachelor's Degree in Music. He then studied organ at Westminster Choir College in Princeton, New Jersey with Dr. George Marke. While at Westminster, Richard attended many master classes held by Dr. Virgil Fox. He learned several pieces under Dr. Fox's direction (Bach's *Passacaglia* and *Fugue in C Minor*).



After graduating from Westminster, Richard began his official career as an organist and choir director at many churches in the Queens and Nassau area on Long Island. He was very interested in starting youth choirs and bell choirs, and in using orchestral instrumentalists throughout his career, often encouraging participants, especially high schoolers/young adults, to play special music for the church services. He often lifted up their efforts by organizing outings and barbecues to build community.

A dream came true for Richard when Jane Jarvis, the organist of the New York Mets (his favorite team), retired, and he was able to play at Shea Stadium for part of one season, until they went to an electric sound system. Just this May, he was able to get to the Mets new stadium, Citifield to see a live game in Queens again.

Richard started his organ business by maintaining pipe organs in churches that already had instruments that needed occasional tuning and repair. He expanded his services to include upgrading and adding more chests and pipes for churches interested. He eventually was building complete pipe organs in many churches in the New

York boroughs, Long Island, and surrounding areas. On occasion, Richard built organs for people's homes. As probably many of you folks have also experienced, Richard had a way of getting others involved with his work on organs. That was true of my life with Rich as I grew up. He was 14 years older than I and I can remember moving pipes, chests and other pipe organ related parts with Rich and the family when I was a lad. Then when I was still young he arranged to have a 12' X 12' hole that I am not sure how deep it was, but it went lower than the foundation in my parent's house in Queens Village, NYC, NY. It was made to store pipe organ parts and it did, but it was also an adventure place for me as a kid to climb into, which I know my parents and Rich did not appreciate! We moved parts around from Queens to his house on Long Island, when he moved out there and I continued to help up until I got into high school.

Rich even got my 2 daughters at the time involved in helping him make "leather pouches" that would be glued onto the pipe chests that would allow the pipes to be played when my family came back to Queens in 1995. They were about 5 and 3 years old at the time. Perhaps some of you have done that for Richard as well!

Richard moved to Las Vegas in 1992. He worked at several churches where he was Organist and Choir Director, and again began maintaining pipe organs in the area. Once again he began building pipe organs in his home to sell to interested churches. He has worked in many, many congregations here in Las Vegas, and has worked in Utah, as well, using all his building and playing and directing skills. Some congregations include St. Andrew Lutheran in Summerlin, First Presbyterian Church, Redeemer Lutheran and St. Christopher, Episcopal Church in Boulder.



Photo by Dorothy Young Riess

One of the trademarks of Richard's organ-building work has been his passion of making them have colorful sound and tone. He believed that an organ could achieve rich and vibrant sounds to play things from show music to pop music to the sacred hymns and compositions he loved. Nothing made him happier than to play an organ he created to show how diverse the sounds of it could be making recordings to share with others. Many of you enjoy his efforts today. This is his true legacy to us.

An outstanding quality of Richard's was his ability to encourage and to draw from people the best God-given talents they possessed. He was able to bring people together to perform amazing anthems, or to nurture a beginning organist. He would share music with others to help expand their libraries. He believed in people's gifts and was not afraid to pull them out of us.

Richard is survived by his siblings Edwin Wallace, Joan Kahres and Walter Wallace, and by his nieces and nephews, Heather, Benjamin, Holly, Angela, Lia, Esther, Justin, Bethany, Rebecca and Alexandra.

This is a reprint of the eulogy delivered by Walter Wallace, Richard's younger brother.



# Annual Advent-Christmas Members' Recital

Sunday, December 7

Our annual Advent-Christmas Recital will be performed by members of the chapter and friends on Sunday afternoon at 4:00 P.M., December 7 on the Christ Church Episcopal 2010 Schantz organ. The program this year will feature organ plus instruments, tapping the wealth of this literature. If you have worked with instrumental colleagues (strings, brass, woodwind or percussion or combinations thereof), please confer with them to see if they would be willing to participate on this program. Keep in mind the Advent-Christmas theme of the recital.

Please contact Paul Hesselink immediately paulshesselink@gmail.com. Paul will be out of the country (much of the time crossing the Atlantic Ocean) from November 11

through November 29, so he needs to have the program set and rehearsal times scheduled before November 7. Please mark your calendars to attend. This recital, through voluntary contributions, raises funds to support our chapter's Raymond Barnes Scholarship Fund.



Photo by Jeff Colman and Susan Lasher

## Chapter Performance Opportunity

Our Chapter held its first Open Bench Recital at Steve Wright's home on Friday, Oct. 17. Four members attended and participated by playing selections they are working on or have recently performed: Jan Bigler, Cherrie Hoeft, Chad Myler, and Steve Wright. We enjoyed socializing and hearing each other perform, and sharing hot fudge sundaes after the recital.

We will be holding our next recital on Nov. 14 or 21. The venue has yet to be decided, but we will send an email to members to provide details when they are available.

The Open Bench Recitals provide an opportunity for our members to perform in a casual, non-threatening environment where we can share our talents and invite feedback if desired. We encourage all members to participate, whether you have an instrument at home or not. Please contact Steve Wright with questions. His email is steverw822@gmail.com and his cell phone is 801 554-5458.

## Dorothy Young Riess in Mesa

Dorothy Young Riess will assist First Presbyterian Church, Mesa AZ, in the celebration of their 50th anniversary by playing an organ program as part of the service on Sunday, December 7, 2014, at 9:00 AM, on the Visser-Rowland pipe organ. Her selections will reflect joy and celebration and include her original composition, "Fantasy and Passacaglia on Ein Feste Burg". The church is located at 161 N. Mesa Dr, Mesa AZ 85201, and admission and parking are free.



# THE HOOK AND HASTINGS LEGACY

Mark S. Towne

Last June's trip to Boston for the 2014 American Guild of Organists Convention was twofold. First, being held in the city and region that my heritage hails from was a pilgrimage to do some investigation and to visit the homestead of the first generation of Townes in the Salem/Danvers area. Second, and by no means least, it was an opportunity to see and hear instruments that are legend in the organ world with a list of fine artists to put them through their paces.

By far, the premier organ attraction for me was to visit the Opus 801 of Hook and Hastings at Holy Cross Cathedral (RC) in Boston's South End. This instrument has captivated me since the late 90's when a CD performed by long tenured organist, Leo Abbott was acquired.

The opening worship service for the convention was held at Holy Cross. The instrument



Holy Cross Cathedral, Boston, MA Opus 801, 1875

Elias opened a store with an assortment of "music, stationary, and fancy goods (including musical instruments and a rather large inventory of sheet music).

George obtained a commission for a chamber organ and spent most of 1827 building it. It is still in existence, housed at the Peabody Essex Museum in Salem and is played regularly for recitals and special events. Elias also built an instrument in 1828 for the Tabernacle Church in Salem. The first person to play it was his brother George. From this time through 1832 one source lists a number of 14 chamber instruments and five church organs. Yet another source gives the organ built in 1829 for the Unitarian Church of Danvers as the first built by the brothers together (now listed as their opus 1).

was imminently more captivating in person than on recording. Later on that week, a mini-symposium on the instrument was held in the nave of the cathedral with a demonstration of its resources by Mr. Abbott and presentations by organ historian Barbara Owen and Scot Huntington of the Organ Historical Society. The dessert for the offering was a visit to the mighty instrument with some limited access to its interior.

It was, at the time of its building in 1875, the largest of the organs built by Hook and Hastings, boasting 102 ranks (39 of which are mixtures) spread over three manuals and pedal. George Elbridge Whiting was the organist at the time of its installation, and it served as the demonstration instrument for the firm.

Elias and George Hook were born in 1805 and 1807 respectively to a cabinetmaker in Salem. Around 1822, Elias apprenticed to William Goodrich of Boston for approximately one year, returned to Salem, and then went back to Goodrich most likely taking his brother George with him.

Both brothers returned to Salem in 1827, each going his separate path for a while:



The first workshop was on Friend Street in Boston's West End near the present North Station. The brothers were busy building organs during 1832. Many contracts followed for instruments in Lowell, Marblehead and into New Hampshire, most of these one manual of about 7 or 8 stops. Some had an octave of pedals coupled to the manual. Until 1845 they built an average of six organs per year, expanding their presence out of New England into New York, many of these instruments being two manuals.

Contracts increased in the ensuing years, some of them built with three manuals and 27-note pedal divisions, with expansions further west with organs now shipping to California, the first arriving in Sacramento in 1864.

The Hook firm was about to become part of the industrial revolution. The company adhered to strict business practices which lay out in great detail different aspects of the purchasing process of an instrument from conception through installation. As early as 1869 (possibly sooner), brochures were printed and issued to prospective buyers. A

brochure from 1871 describes "a new class of small pipe organs – or CHAPEL organs, as we term them...as the best possible instruments for use in Churches and Chapels, also Lodge Rooms, School-rooms and Parlors." They advertised that they are "warranted in every respect" and priced from \$600.00 for a one manual with eight stops, to a two manual with sixteen stops for \$1500.00. Unlike "catalog organs" (they could be purchased as such), they offered various "sizes" with a fixed specification but allowed for additions as the purchaser requested.

The firm had outgrown the Friend Street shop, relocating to Leverett Street in the 1840's until the move to a large new frame factory on Tremont Street near Roxbury Crossing in 1854. It was this location for the next 34 years that would produce some of the largest and most distinguished church, cathedral and concert hall organs of the latter half of the 19th century.

Enter Francis H. Hastings (1836-1916), when the son of a Weston farmer and cordwainer (a shoemaker of cordovan shoes) began his apprenticeship at the age of 19. He advanced to the drafting department where every facet of the building of an organ (save for tonal matters), would be at his disposal. Pipe scales would figure greatly in the laying out of windchests and case fronts. At the same time, George S. Hutchings, also from Salem, came as a trained cabinetmaker, was soon to head that department, and would later depart to form his own shop.

From his arrival in 1855, Hastings ascended through the ranks, becoming a full partner in 1872 with the nameplate for opus 625 reading "E. & G.G. Hook & Hastings". It would be Hastings that would propel the firm through the decades of the industrial revolution. The 1870's saw more responsibility given to Hastings (as the Hook brothers, now in their later 60's doubtlessly planned).

1875 would find George Hastings's mechanical ingenuity with his biggest challenge:



Hook Organ at Peabody Essex Museum

the 102-rank instrument for Holy Cross Cathedral. With the innovations of the previous decade that would be employed, it would become the best that could be attained in a Romantic organ. It was, at its building, mechanically up-to-date with pneumatic levers applied to the Pedal, the Great and its couplers and the basses of the Swell and Choir. It afforded two pressures on the Great (the reeds on a heavier pressure). Tonally, it was a groundbreaker with a departure from the past years.



St. Mary's Episcopal Church Northfield, Vermont Opus 26, 1836

Mechanical blowing was now a feature of the larger instruments, utilizing Pratt & Whitney motors using high water pressure (that the cities had and could be used tax free) to drive them and activated the same kind of bellows feeders that had been operated manually. The locks and gauges are still on the case of the Holy Cross instrument.

Thus, the business and building practices of Hook & Hastings would influence Boston area builders into the 20th century. The Hook brothers died leaving Frank Hastings with full control of the company, continuing a legacy that would stretch until 1935 and 2,614 instruments, the last being built for St. Joseph, Missouri. The builder were mature, trustworthy, enterprising, and experienced, achieving the highest awards in every instance. They built organs of every size with the lowest prices consistent with quality. Many instruments are extant, or have been lovingly re-located to new homes.

The humble beginnings of two brothers building small chamber instruments to becoming movers and shakers in the 19th century with sizable organs with the big Hook & Hastings sound, would shape the craft well into the 1900's.

Many recordings of Hook & Hastings organs are available through the Organ Historical Society (which includes the Holy Cross instrument). Bruce Stevens has recorded four volumes of Rheinberger organ sonatas which feature, among some other builders, many Hook & Hastings instruments.

A YouTube video featuring Anthony Hammond playing the E-minor chorale of Franck on the Holy Cross instrument is available.

Sources:

Owen, Barbara; *The Organ in New England* (pp. 159-204; 314-358) Sunbury Press, 1979.

VanPelt, William; *The Hook Opus List* (pp. 118-119; 234) Organ Historical Society, 1991.



# Practice Pipe Organ For Sale

Asking Price \$20,000

Located in northwest Las Vegas, this 2 manual and pedal tracker action organ by Seattle builder Steven R. Cook is available to purchase after the retirement of it's current owner. Built in 2001, it has 10 stops and 8 ranks. There are four stops on the bottom manual and three on the top with a unified rank of wooden pipes making up the 16, 8, and 4 foot stops of the pedal. Since it was installed it has been professionally tuned and maintained and is in very good shape. The mechanical action is easy to maintain and the cone tuned pipes hold the tuning very well. The Quint and Tierce on Manual I are full compass. The organ contains 446 pipes. The case is 8 feet tall, 80 inches wide plus several inches for the overhang of the moulding at top and only two feet deep. After the pipes are removed, the top part of the case detaches and the remaining piece can be moved through a standard 36 inch door. With the 16 foot subbass pipes behind the case and room for the pedals, this organ fits in a foot-print of 84 inches wide by 70 inches deep. Natural keys are made of boxwood and accidentals are ebony. The pedalboard has 30 pedals that are parallel and concave. Although it is not an AGO pedalboard the curved placement of the accidentals makes for an easy transition to an AGO pedalboard. The builder has offered his services, for a fee, to help dismantle the instrument and prepare it for moving. The final price is negotiable.



**Steven R Cook, Seattle,  
Opus 9 2001**

## **Manual I**

Chimney Flute	8
Principal	4
Quint	2-2/3
Tierce	1-3/5
II - I	

## **Manual II**

Stopped Flute	8
Koppel Flute	4
Principal	2
Tremulant	

## **Pedal**

Subbass	16
Stopped Flute	8
Stopped Flute	4
I - Pedal	
II - Pedal	

For more information, please contact Mary Ziegler at 702 658-2332 or Bruce Behnke at [sncago@cox.net](mailto:sncago@cox.net)



## New Member

Bruce has invited me to introduce myself to the chapter. My name is Bill Hesterman. I recently celebrated the 21st anniversary of my 39th birthday. That means I have been around for awhile. (According to my children I was here before dirt)

The organ has been part of my life for as long as I can remember. As a young child I used to watch my paternal grandmother practice for hours on her Hammond model CV. When she passed away that instrument found residence in our home and became my first organ. My first organ teacher had been a student of Tabernacle Organist Dr. Frank Asper. From my very first lesson on the organ she insisted that I play with both feet and sit up straight.



At the ripe old age of 13 I played on Temple Square for the first time. It was for a Stake Conference of the Church of Jesus Christ of Latter-day Saints. The organ was the 1900 era Kimball installed in the Assembly Hall.

Later this same year I had the good fortune of starting to study with Tabernacle Organist Roy M. Darley. Roy was my teacher for 10 years. More than that he became a good friend and mentor. In January of 1976 I started employment with the Operations and Maintenance Department of the LDS Church as an apprentice pipe organ technician. In 1977 I left LDS employment to become the Institutional Division Vice President of Daynes Music Company in Salt Lake City. Daynes was the selling agent for Rodgers and Ruffatti organs and Steinway Pianos.

In 1979 I left Daynes to form what is now known as Rocky Mountain Organ Company, Inc. We are a pipe organ tuning and maintenance firm. At the present time we have about 100 pipe organ under contract for tuning and maintenance. In 1997 I added representation of Austin Organs, Inc.. Since that time I have represented Austin in the Southwestern United States. Since 2007 I have been the National Sales Director of Austin Organs, Inc. In 2005 RMOC was hired to look after the world famous Tabernacle Organ for 2 ½ years while the Tabernacle was under renovation. The details of this work are a presentation that takes 1.5 hours.

I am a licensed private pilot, I love to go boating. In a previous life I was a rock and roll concert audio engineer. I was the manager of the volunteer technical crew for the 2002 Winter Paralympic Games opening and closing ceremonies in Salt Lake City. I have been part of the production team for the Presidential debates since 2004 and am looking forward to the 2016 debates.

I have been a church organist for 48 years. At present I serve on the staff of the Mormon Tabernacle Choir as “Organist Assistant”.

I look forward to meeting each of you at an AGO event!



**Christmas Concert**  
**Dr. David Dorway**  
**and Friends**

*Sunday, December 14, 2014*  
*3:00 p.m.*

*Grace Presbyterian Church*  
*Central Campus*  
*(formerly First Presbyterian Church)*  
*1515 W. Charleston Blvd*  
*Las Vegas, NV 89102*  
*702-384-4554*

Please join us in our sanctuary as we celebrate Christmas  
with organ music, traditional carols,  
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Everyone is welcome!  
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