

SOUTHERN NEVADA CHAPTER  
OF THE AMERICAN GUILD OF ORGANISTS

# THE DESERT WIND

Editor: Bruce Behnke © 2016

Issue: September/October 2016

## Dean's Notes



Southern Nevada Chapter  
American Guild of Organists

Happy New Season!

Many worship communities are often starting up their program year right now. Our Guild Chapter is no different. After a summer break, we have some amazing concerts coming up. Gregory Zelek is a rising star on our first concert. Come and check him out on Friday, September 23, 2016 at Doc Rando Hall on the UNLV campus. Unfortunately due to some issues outside of our control, the Recital Series Committee has agreed to reschedule the Chenault concert from this October to June, 2017. Praise goes to Paul Hesselink who handles all these changes with grace. This is a concert worth waiting for.

The installation of officers took place in a small, but beautiful ceremony on Sunday evening, July 17, at All Saints' Episcopal Church. Our chapter is small, but it does mighty things. The dedication of so many of our members is a joy

to witness. You are the ones who make this chapter what it is.

On personal news where I play organ, All Saints' Episcopal Church has contracted with organbuilder Manuel Rosales to upgrade the Cook organ. The pedal division will be greatly expanded and solve the winding issue. Guild member, Mark Towne, has been working very hard to make this happen. The work is expected to be completed by Easter, 2017. More details to follow.

Matt



## SAVE THIS DATE

There will be a Registration and Repertoire Workshop on Sat. April 8, 9-12 a.m. James Kasen, composer and organist, will conduct the workshop, which is intended for all organists, AGO members and others. James "Jim" Kasen graduated from Brigham Young University in 1986 with a bachelor's degree in music performance and returned to receive his master's degree in performance and pedagogy in 1999. In 2008, Kasen received BYU's Ben E. Lewis Management Award.

Kasen currently serves as a BYU Director of Public Affairs and Guest Relations.

Workshop Location  
Paradise LDS Stake Center  
1725 Palora Ave,  
Las Vegas, NV 89169

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# Alice Hohenthanner Obituary

Alice Hohenthanner, lifelong teacher and musician, passed away August 3, 2016, at the age of 88. Alice was born December 1, 1927, in Huron, South Dakota, to Scott and Mary Allen. She attended school in Huron, where she flourished in piano, serving as accompanist for many of the music programs during her high school years. She attended both Huron College and Yankton College, (South Dakota), graduating from the Yankton Conservatory Music Program. She earned a master's degree in music from the University of South Dakota and completed many courses in the doctoral program for music performance at the University of Iowa in Iowa City. Alice's professional life included teaching music and English, spanning jobs in public schools in Crofton, Nebraska, and Yankton, South Dakota and both English and music at Mount Marty College, also in Yankton. During her time in



Yankton, she served as organist at the Episcopal Church and often played at Sacred Heart Church as well. In 1989, she moved to Las Vegas, where she began her second career. She served as adjunct faculty at UNLV and did substitute teaching in the Clark County School District for several years. In addition to a remarkable teaching history, Alice served in many roles as an accompanist. For several years she worked as accompanist to the Southern Nevada Musical Arts Society and with the Las Vegas Men's Chorus, jobs she truly loved. For 17 years, she served as organist for Christ Church Episcopal in Las Vegas. A highlight of that experience was her selection as one of the organists chosen to musically dedicate the magnificent organ purchased by that congregation. Alice was preceded in death by her parents; two siblings, Gene Allen and Carol Boyer; two husbands, Edward Weatherill and Carl Hohenthanner; and two children, Bruce Weatherill and Martha Hohenthanner. She is survived by two brothers, Bruce Allen of Rapid City, South Dakota, and Paul Allen of Sioux Falls, South Dakota; five children, Mary Ziegler of Las Vegas, Ruth Schmidt of Lincoln, Nebraska, Carl "Chuck" Hohenthanner of Sioux Falls, Emily Radech and Paul Hohenthanner, both of Yankton; 14 grandchildren; and 14 great-grandchildren, with two more expected by October. Finally, she is survived by two special friends from Las Vegas, Gavan Boyle and June Wood. Memorials will be directed to the Christ Church Episcopal Organ Fund. Services are pending in South Dakota.

# Dorothy Riess Closes 2015-2016 Series with 85th Birthday Recital

Dr. Dorothy Young Riess, member of the Southern Nevada Chapter, closed the 2015-2016 Organ Recital Series on Friday, May 20 in Dr. Rando Grillot Recital Hall in the Beam Music Center on the UNLV campus. Her recital was performed on the 2004 Rudolf von Beckerath Maurine Jackson Smith Organ. About 180 organ music lovers, friends and colleagues gathered to hear “our own remarkable Dr. Dorothy” in a taxing program of works by Bizet, Boccherini, Bach, Handel, Ravel, Karg-Elert, Gawthrop, Stravinsky. Five of these works were Dr. Riess’ own transcriptions/arrangements for the organ. She closed her program with a suite of three of her own compositions, *Las Vegas Preludes*, in a world premiere performance. The ambitious program was very well performed. We’ll look forward to her 90th birthday recital!



The evaluation numbers indicate that we do very well in attracting “return” audience members; of the 80 surveys completed, 73 respondents indicated they had attended more than five previous AGO recitals in Doc Rando Hall. Here are the rest of the numbers:

How did they hear about the recital?

E-mail: 37    Flyer: 6    Radio: 4    Previous program: 20

From a friend: 22    Website: 7    Other: 8

Feelings about the program:

Loved it: 57    Liked it a lot: 10    Found it interesting: 10

Not really interested: 1    Wouldn't come again: 0

No response: 2

Overall rating:

Superb: 55    Excellent: 18    Average: 2    Fair: 0    Poor: 0

No response: 5

Of those responding, 97.3% rated the recital as either Superb or Excellent.

Paul Hesselink



# New Officers Installed

Installation of new officers for 2016-17 was held on July 17, 2016 at All Saints Episcopal Church, Las Vegas. Rev. Michael Link led the solemn service followed by a convivial reception. Pictured left to right: standing, Rev. Michael Link, Bruce Behnke, webmaster and newsletter, Dr. David Dorway, Treasurer, Dr. Matt Estes, Dean, Steve Wright, Sub Dean, Kathi Colman, Secretary, Dr. Paul Hesselink, Recital Series Chair. Seated: Doris Francis, Member at Large, Dr. Eugenie Burkett, Publicity. Unable to be present that evening were William Freeman, Member at Large, and Jan Bigler, Grants.



Photo by Dorothy Young Riess

## UNLV Baroque Festival

By Jonathan Lee

UNLV is proud to announce the upcoming Las Vegas Baroque Festival. From April 20-23, 2017, some of the country's great period instrument players will appear on our stages, alongside UNLV students and faculty. We will also offer community events, such as a baroque dance party, the opportunity for treble instrumentalists or singers to come make music with seasoned continuo players, and free lectures on baroque music, art, and culture.

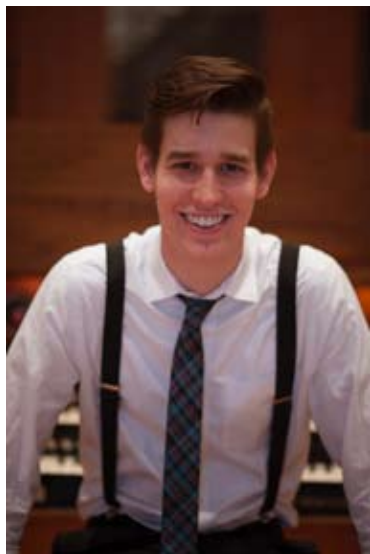
A couple of events will be of special interest to AGO members:

On Sunday, April 23, 2017 at 4:00 P.M. Craig Cramer (Professor of organ, Notre Dame University) will offer a recital on the Beckerath organ in Doc Rando Hall on the UNLV campus.

We will also have a keyboard "open house," in which you can visit, examine, and play harpsichords, organs, a fortepiano, and clavichords from the collections of UNLV and Assistant Professor Jonathan Lee.

Watch this newsletter for updates and further details. We hope to see you there!

# Tenth Anniversary Season of the Southern Nevada Chapter's Organ Recital Series Will Have a Wide Variety



The 2016-2017 Organ Recital Series will mark ten years of presenting quality organ recitals to the Las Vegas community. During the ten years, more than sixty-five recitals have presented international, national and local artists. During those ten years, the guest recitalists have included some of the most talented and admired organists performing today...a virtual "Who's Who" of the organ world. All of the recitals have been presented "free" to the public and have been financially underwritten by a dedicated core of chapter members and Patrons, and through annual grants from the Nevada Arts Council. One recent artist asked how many members in our chapter, and when informed that it was fewer than 50, he commented that our recital series was absolutely remarkable and the envy of AGO chapters ten times our size!

This season will again present a unique schedule with variety: a young "rising star" in Cuban-American organist, Gregory Zelek (September 23); our Advent-Christmas Recital of local talent which this year will also feature several choral groups (December 4); an intriguing Bach Birthday Celebration featuring UNLV's own internally



Suk and Ackert

known pianist, Dr. Mykola Suk and guest organist, Dr. Stephen Ackert (March 24, 2017); an organ recital by Baroque performance specialist, Dr. Craig Cramer,

closing UNLV's first Baroque Festival (April 23, 2017); and closing the season with the internationally acclaimed organ duet team, The Chenaults (June 2, 2017).

You are invited to attend all of these events. Should you be willing to assist in the financing the expenses of the season, you should send your donation to Dr. David Dorway, Southern Nevada Chapter, AGO, 10613 Shoalhaven Drive, Las Vegas, NV 89134. Your contribution is tax deductible.

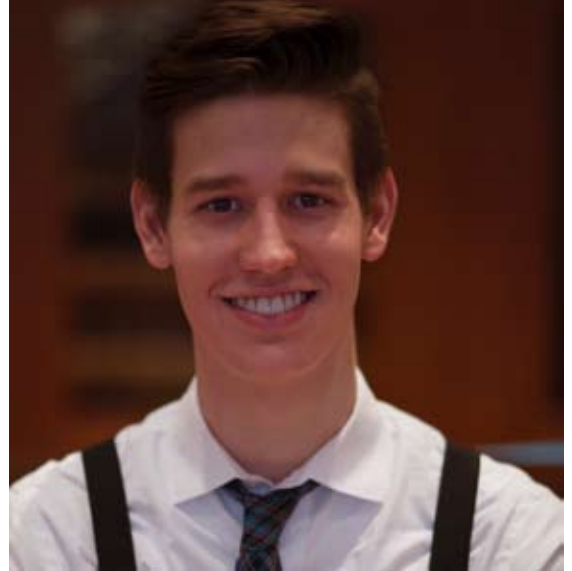


The Chanaults

**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.

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 Young Arts 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. Most recently he won the “Audience Prize” at the Longwood Gardens International Organ Competition.



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.

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

**Greg Zelek** A new church was built at the Catholic middle school that I attended, and a magnificent pipe organ was installed in the process. This was my first real encounter with the instrument and I was immediately drawn to its dynamic capabilities. It also helped that I was very energetic as a child and was able to use both my hands and my feet while playing...

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

**Zelek** I began focusing on my organ studies at the age of fifteen, but began playing the piano when I was seven years old.



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

**Zelek** I have had the privilege of working with only two teachers throughout my organ studies. My first organ professor, Tom Schuster, certainly had his patience tried with me, but always gave much of his time and wisdom. He motivated me to pursue music professionally and pushed me to think about things from a different perspective. Over the past six years, I have studied with Paul Jacobs at Juilliard. Mr. Jacobs demonstrates what



it means to be a consummate professional in the classical music world and has influenced my playing in every way. He has inspired me both artistically and personally, paving the way for organists like me to be a part of the classical scene. His generosity as a teacher is unmatched and I look forward to continuing my growth at Juilliard over the next two years.

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

**Zelek** I performed two recitals in Hawaii this past spring, one in Honolulu and one in Maui. The church in Maui was at the top of the mountain overlooking the entire island, and it was a remarkable experience. I have also performed in a very small town in the North of Spain called Rames de la Victoria, having spent my summers there with family since the age of five.

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

**Zelek** Although I do enjoy improvising at church on Sundays, I would not consider myself a master of classical improvisation. I prefer interpreting great music that has already been written rather than trying to compete with the likes of Bach!

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

**Zelek** I have always enjoyed the music of composers such as Messiaen and Demessieux, but it is also exciting to see that there are living composers who are interested in writing for the organ. Wayne Oquin, who is the head of the Ear Training Department at Juilliard, has written several pieces for the organ that are carefully crafted and moving. I think it is very important that organists engage composers in writing for an instrument that is often misunderstood.

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

**Zelek** My program will be quite varied. The first half will begin with a Sonata by Mendelssohn, followed by some lighter works, and will close with a transcription of Dvorak's Carnival Overture. The second half will begin with a work by Liszt and will conclude with Reubke's monumental Sonata on the 94th Psalm. I may even throw in my own transcription of a Cuban piece (I'm half-Cuban) at the very end!



## An Interesting Encounter

Recently, as a Senior Citizen, I received in the mail a circular from AARP about taking a Driver Safety class. It was an opportunity to refresh driving skills geared to the changes Seniors experience as they age; it also mentioned the possibility of a multi-year discount on car insurance. (In checking that out, I learned I would save a substantial amount---nearly 10%.)

I took the bait, and called to reserve a spot in the four-hour class. When the class began, the instructor announced that his name was David S. Bach and that the S. stood for Sebastian, and yes, he is a fifth generation direct descendent of Johann Sebastian Bach! Looking carefully at him during the next four hours, I could see that he bore more than a passing resemblance to our musical hero. The 1748 famous portrait of Johann Sebastian by Elias Gottlieb Haussman seemed to have come to life in front of me! Pretty cool to spend the afternoon with a real descendent of Johann!



Paul Hesselink

# The 2016 Organ Historical Society Convention

The 60th Anniversary Convention of the Organ Historical Society convened in Philadelphia June 26 to July 2. The jam-packed schedule attracted more than 525 attendees. Most conventions in the recent past have varied between 350 to 400 enthusiasts in attendance, but this convention was popular, probably because of the venues included: Longwood Gardens, the famous Wanamaker Store (now Macy's Department Store) Organ, the unusual organ at Girard College, the large mechanical action Dobson in the new Verizon Hall, and a day trip to see and hear the Midmer-Losh organ in Boardwalk Auditorium in Atlantic City, now undergoing restoration and slowly returning to life. Three Southern Nevada AGO Chapter members attended: Susan Lasher, Mark Towne and Paul Hesselink.



Stoneleigh Mansion

The events of the Sunday "optional pre-convention day" included a visit in the morning to Grenoque, the estate residence of Mr. and Mrs. Irenée du Pont. Installed in the mansion is a 1923 Duo-Art Player Organ of 26 ranks by the Aeolian Company. Of interest was a playing of the roll of the Bach *Passacaglia and Fugue*, arranged by Leopold Stokowski and Harry Rowe Shelley, thought to have been performed for the roll recording by Stokowski and prior to his famous orchestral transcription of the work. Only one copy of the roll was made. After lunch at Grenoque, we proceeded to Stoneleigh, the former home of the Haas family, owners of the Rohm and Hass chemical-industrial giant which was sold in 2008 to Dow Chemical Company for \$15 billion.

The company's charitable foundation, The Wyncote Foundation, is chaired by the founder's grandson, Frederick C. Haas who is an organist. Mr. Haas is making the Stoneleigh Mansion available to the OHS as its headquarters and the depository of the society's extensive archival holdings. The mansion will be "adapted" for ideal use. The sumptuous extensive botanical grounds will be cared for by a nature conservancy. Mr. Hass, as co-chair of the convention, was very much in evidence throughout the week. Sunday evening's program, the official opening of the convention, featured Stephen Tharp in recital at the University of Pennsylvania's Irvine Auditorium on the large 1926 Austin Organ, originally built for the Philadelphia Sesquicentennial Exposition.

Monday was a busy day with five organ recitals performed by Matthew Glendorf, Isaac Drewes, Alan Morrison, Wesley Parrott and Caroline Robinson (organs by Hook & Hastings, E. M. Skinner, and J.W. Steere & Sons). The evening concert was at Verizon Hall in the Kimmel Center which is home to the large 2006 mechanical action Dobson organ. The evening, celebrating the 10th anniversary of the Dobson organ and the 60th anniversary of OHS, was a multi-media presentation featuring actors, dancers, narration, costumes, special lighting, and organ works. The organ selections were performed by Swedish organist Hans Davidsson. I was particularly excited that the organ works included a performance of Geörgy Ligeti's 1961/66 landmark score, *Volumina*. Tuesday featured recitals by Annie Laver, Amanda Mole, Andrew Senn, and Monica Czausz showcasing instruments by Hillborne L. Roosevelt; C.C. Mitchell, Cole & Woodberry; Austin; and E.M. Skinner (two organs rebuilt and reconfigured by Charles Kegg in 2014 for Bryn Athyn Cathedral). The stunning evening recital featured Nathan Laube on the unusual 1933 Skinner (installed entirely in the ceiling of the chapel).



Dobson in Verizon Hall

Recitals on Wednesday were performed on E.E. & G. Hook, Mander (2000), Rieger (2005) organs by artists Eric Plutz, Craig Cramer, and Jeffrey Brillhart. Following a "cocktail" performance by Andrew van Varick on the 1929 Wurlitzer recently restored and relocated to Greek Hall of the Macy's Department Store, the evening dinner buffet was served in the elegant Crystal Tea Room of the store. The evening recital in the Grand Court of the store (closed for the convention recital) featured resident organist Peter Conte. The historic and mammoth





Wannamaker Organ

Wanamaker Organ has never sounded better, due in part to ongoing financial support for maintenance by the Wyncote Foundation.

Thursday morning opened with a hymn sing at Tindley Temple United Methodist Church, (large 1926 Moller, restored in 2016), led by Rollin Smith and Michael Stairs, organist. All of the hymns sung were written by composers who lived and worked in Philadelphia. Following lunch at historic Christ Church Christiana Hundred in Wilmington, Delaware, we heard a recital performed by Kimberly Marshall on the 1990 John Brombaugh & Associates organ of 76 ranks. David Schelat presented a recital on the 28-stop Gabriel Kney (1989) organ at First and Central Presbyterian Church in downtown Wilmington. A stop at Wilmington's John Dickenson High School on the return to Philadelphia was for a theatre organ recital by David Peckham on the

1928 W. W. Kimball organ. The final event of the day was a recital by Longwood Gardens Competition winner Ben Sheen on the recently restored 1929 Aeolian Organ in the Conservatory of Longwood Gardens at Kennett Square.

Friday morning we boarded the buses for the trip to Atlantic City, New Jersey. A special tour of the organ chambers of the gargantuan Midmer-Losh (according to the Guinness Book of Records, the largest musical instrument and the loudest musical instrument ever built) in the Boardwalk Auditorium can only be described in superlatives! Much of the organ has been unplayable since the late 1930's when it suffered severe damage due to a hurricane; it is gradually being brought back to life with about 35% of it now again playable. Exiting the chambers, walking through the Miss America Room, and on to the endless stage to view the largest organ console in the world (7 manuals), we were advised that for the recital we should sit at the far end of the horseshoe shaped arena for best hearing. Even that far away from the pipe chambers, some listeners covered their ears with their hands! No one knows exactly how many pipes the organ has! After lunch we heard Steven Ball accompany Buster Keaton's silent movie *Spite Marriage* (1929) on the Phillips Ballroom's W. W. Kimball organ. The final recital of the day was at St. Mark's Episcopal Church on the 1936 Aeolian-Skinner which was played by Christoph Bull. That was the official end of the convention, but...



Midmer-Losh Console

Saturday was an optional extra day with more organs! The oldest organ heard at the convention was the 1791 David Tannenberg organ (only a handful of his instruments are extant) at Zion Lutheran Church in Spring City. Bethan Neeley was the recitalist. A short trip through the Pennsylvania countryside brought us to Welkenweir, the residence of the Rodebaugh family, for a demonstration of Skinner Automatic Organ Rolls on the residence's 1929 Skinner / 1941 Aeolian-Skinner player organ. Our next stop was at Huff's Union Church to hear Bryan Dunnewald play the church's 1885 George Krauss organ. The final recital of the week was played by Rodney Ward on the 1891 Thomas Dieffenbach organ at Friedens Church in Bernsville, Pennsylvania.

In the seven days of the convention we heard more than 25 recitals, two player organ demonstrations, and a fine lecture on Pennsylvania organ builders by organ historian Barbara Owen. As is the custom at OHS recitals, each recital program included the singing of a hymn, demonstrating how the instrument functions in that role. Instruments representing more than 300 years of American organ building were heard, from a 1791 Tannenberg to a 2006 Dobson as well as additional historic instruments, large and small, from the 19th and 20th centuries, many of which have been carefully restored. The 2017 OHS Convention will be August 6-11 in the Twin Cities, Minneapolis and St. Paul.



Tannenberg Organ

Paul Hesselink

# Our Newest Members - Stephen and Susan Talley

Recently retired after forty years of full-time church music ministry, Stephen and Susan Talley re-located to Kayenta, UT, in July 2015. Their most recent post was Covenant Presbyterian Church in Charlotte, NC, where they served as co-Music Directors and Organists for fourteen years. During their tenure at Covenant the Talleys oversaw the complete renovation of the church's five-manual Aeolian Skinner organ, the installation of a two-manual Schlueter organ, the re-location and installation of a two-manual Flentrop organ, oversaw and directed a graded choir and handbell program, and managed an annual concert series featuring artists of local, national, and international fame.

Prior to their North Carolina years, the Talleys served First United Methodist Church in Boise, ID; First Presbyterian Church in Delray Beach, FL; and Church of the Covenant and Wayside Presbyterian Churches in Erie, PA. Susan has an undergraduate degree in French from Princeton University, studied organ with Eugene Roan at Westminster Choir College and Grethe Krogh at the Royal Conservatory of Music in Copenhagen. She interned as "organ fellow" at Washington's National Cathedral in 1976. Stephen has an undergraduate degree in church music from Westminster College and a graduate degree in organ performance from State University of New York at Fredonia, he is currently pursuing certification in therapeutic harp. The Talleys volunteer with the Kayenta Arts Foundation and have one daughter, Laurel, the orchestra director at Boise High School.



## Musicology 101

The article on the next page is the first in a series of articles delving into aspects of music history that would hopefully be of interest to organists and church musicians. These articles are written by Lloyd Bishop and selected and edited by his daughter, member, Jan Bishop Bigler. Lloyd Bishop was born in Idaho in 1930 and grew up in Kaysville, Utah. He received his BA and MA in music and musicology from Brigham Young University. His specialty was woodwind instruments. His career moved away from music and into Education Administration. He received his PhD from (then) Claremont Graduate School. In 1968 he accepted a position as professor at New York University. He taught at UNLV for about 10 years and is now retired and living in St. Augustine, Florida. Jan is pleased to add these articles to our newsletter as a tribute to her father and hopes they are enjoyed by the membership.

# Sacred (Chant) and Secular Song in the Medieval Period

By Lloyd Bishop

Two distinct bodies of song, one sacred and the other secular, flourished side by side during the Middle Ages, the thousand-year period that began with the fall of the Roman Empire in the fifth century. The sacred repertory, known as plainchant (eventually, Gregorian chant), was created for ceremonial use and served as a principal element in the communal liturgy, or worship service, of the Western Christian Church; it was essentially musical prayer (or, in the case of the psalms, praise), the devotional words heightened through melody and rhythm. Non-sacred songs, known in this period as secular monody, were of two types: courtly and elite or popular and traditional. Both types were intended mainly for entertainment or for communicating feelings.

Like songs of any age, these gave voice to the celebration of heroes, the expression of protest, and, especially, the pain and pleasure of love. All three repertoires - one sacred and two secular - were primarily monophonic, although for secular song instrumental accompaniments were probably improvised, especially for dancing, marching, exhorting to battle, and so on. All three originated in oral cultures, and their texts and melodies were initially performed from memory according to formulas handed down by older singers or invented by new poet-composers. Chants and courtly songs were transmitted this way for many centuries before they were eventually written down in a gradually evolving notation that developed in order to preserve the music, more or less accurately, for future generations. But for most people, music was purely aural, and most of the secular and non-liturgical music they heard, sang, and played has vanished.

Christianity sprang from Jewish roots and spread westward from Jerusalem throughout the Roman Empire. As the Western Christian liturgy was disseminated with its music, it changed and expanded over time; while the texts were relatively stable (they were written down hundreds of years before the melodies), the repertory of chant was more fluid, and the process of variation and expansion continued even after the advent of notation. Another important factor in the transmission and preservation of these melodies was their classification into Church modes. Learned theorists who interpreted (and sometimes misinterpreted) Boethius, as well as teachers responsible for training student monks and nuns (who did not necessarily have any musical aptitude) to sing plainchant, created a system of medieval music theory and practice, at first based on practical considerations and then modified and elaborated from concepts inherited from the ancient Greek science of music. Other elements of this medieval system were newly invented - such as the syllables associated with sight-singing - which are still used in the classroom today.

Like plainchant, the repertory of medieval song outside the Church also comprised many different types and forms that had distinct functions and differing conventions. One kind was intended for performances of medieval drama (which included both religious and secular subjects), while another was epic or lyric in style. Among the most artful and refined were the songs of the twelfth and thirteenth century poet-composers - called troubadours and trouvères - who also wrote their own lyrics in either of the two principal French dialects of the time. Some features of these medieval lyrics are echoed in nineteenth-century art song and even in modern rap: they all often deal openly with sensual subject matter, use coded language, and address some sort of coterie—a group of aristocrats at court, a closed circle of friends, or a commercial audience of fans.



# 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 Recitals to be held in Doc Rando-Grillot Hall on the Maurine Jackson Smith Memorial Organ in the Beam Music Center, UNLV, and are open to the public at no charge.



## Gregory Zelek

*"A Rising Young Star!"*

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

## Advent-Christmas Members' Recital

Begin your holiday season with this always-popular program.

**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.**

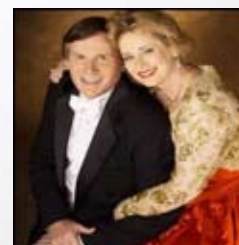
CO-SPONSORED BY



## The Chenaults

Internationally Acclaimed Duo Organists

**Friday, June 2, 2017 7:30 P.M.**



*The Eastman Rochester  
Organ Initiative presents*

2016 EROI Festival

## **BREATH FOR SINGING: THE ORGAN AND THE HUMAN VOICE**

October 26–28, 2016

Explore the diverse roles the pipe organ plays in collaboration with the human voice. Prominent organists and musicologists will present concerts, lectures, and demonstrations exploring the organ's role in leading and supporting congregational song.

### **FESTIVAL HIGHLIGHTS INCLUDE:**

- Keynote address by Robin Leaver, Professor Emeritus, Westminster Choir College
- Hymn festival featuring a chorus of Rochester church choirs
- Premiere performance of a new hymn by Thomas Troeger and Nico Muhly
- Moravian *Singstunde*
- Paper sessions and panel discussions on the benefits of group singing, the semantics of sacred music, and historical relationships of the pipe organ with hymns and liturgical song
- Lecture-demonstrations and master classes on hymn accompaniment and hymn improvisation

**For more information, including details on how to register,  
please visit [esm.rochester.edu/organ/eroi](http://esm.rochester.edu/organ/eroi).**

**Early registration deadline is August 1, 2016.**

*The 2016 EROI Festival is supported by the  
Centennial Millennium Fund of the  
New York City Chapter AGO*

### **PERFORMERS**

Edoardo Bellotti  
James Bobb  
Peter DuBois  
Rick Erickson  
David Higgs  
Stephen Kennedy  
Nathan Laube  
Aaron David Miller  
Jack Mitchener  
William Porter

### **PRESENTERS**

Robert Bates  
Frederick Gable  
Nola Reed Knouse  
Robin Leaver  
Kay Norton  
Frank Russo  
Kerala Snyder  
Joseph Swain

Photograph by Matt Parsons

Photograph by John Schlia for the Rochester Democrat & Chronicle