

SOUTHERN NEVADA CHAPTER
OF THE AMERICAN GUILD OF ORGANISTS

THE DESERT WIND

Editor: Bruce Behnke © 2017

Issue: September/October 2017

Dean's Notes



Southern Nevada Chapter
American Guild of Organists

Dear Friends,

With the resignation of Matthew Estes as our Dean, August 1, I assumed the role of Dean for the Southern Nevada Chapter of the AGO. I am optimistic about the opportunity to serve and I look forward to filling the rest of our elected term in this role. Kathi Colman will continue as Secretary and David Dorway will continue as Treasurer. Both of these individuals have demonstrated great commitment in their elected offices, and I look forward to continuing to work with them in my new role as Dean. Paul Hesselink, our Recital Program Chair, will assist in the role of Sub-Dean until new elections are held when our terms expire. Other Board Members will continue in their assignments.

As we begin a new season, I am reminded of the words of an old Christian hymn tune called Willing. In the LDS Hymnal, #252, it is titled, "Put Your Shoulder to the Wheel." The text of the hymn includes the words, "we all have work, let no one shirk, Put your Shoulder to the Wheel." Other words are "come, help the good work move along." My message to-

day is that as a small chapter, we have need of more willing hands to assist in making our chapter stronger and more vibrant. We have had for 11 years now an excellent Recital Series. Those who have organized, planned and executed these recitals are to be commended, especially Dr. Paul Hesselink and his committee. Beyond the recitals, frankly, we haven't done much over the past few years to promote membership, involve our members, learn new skills, or contribute to the rising generation of organists.

Please contemplate what your membership in AGO means. It is not a badge of honor as much as it is a call to service, to perpetuate our art and assist it to grow. I call upon all of our members to step up and look for ways to contribute within your means and time constraints. Here are some ideas:

- Volunteer to work on a committee, or respond positively when asked.
- Seek out and mentor young organists who need encouragement.
- Contribute as a Patron to our Recital Series by giving generously to support the artists we bring.
- Attend workshops and events spon-

sored by our Chapter

- Volunteer to usher at our recitals
- Continue to learn new literature and seek opportunities to play whenever you can
- Never turn down a request to assist, contribute or present....."let no one shirk!!!"
- Bring refreshments to our Recital receptions without being asked.

2018 marks the 50th Anniversary of our founding as a Chapter, in 1968, with Raymond Barnes as our first Dean. We plan a commemoration recital and social in the April/May time frame. Please step up to assist with this important event as we work toward its planning. Kathi Colman will chair the committee, so please respond positively when asked to join in preparing for these activities.

I plan to put my shoulder to the wheel as your new Dean.....please join me in doing likewise.

Regards,

Steven R. Wright
Dean

Southern Nevada Chapter AGO

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Chenault Duo Organ Team Presents Unique and Challenging Program

The Southern Nevada Chapter's 2016-2017 Organ Recital Series closed with a recital by the acclaimed duo organ team, Raymond and Beth Chenault on June 2 at 7:30 P.M. in the Doctor Rando-Grillot Recital Hall in the Beam Music Center on the UNLV campus. About 135 people were in attendance for the program.

The literature for four hands and four feet at one instrument is at best "limited" in the amount available, and it is primarily due to the Chenaults that the duo literature has been greatly expanded through their commissioning efforts. They are responsible for the commissioning now of 60 new works in this genre.



Photo by Dorothy Young Riess

The selections on their Las Vegas program were drawn from their commissioned works written within a 30-year period between 1987 and 2007. Composers represented were Gaston Litaize, Richard Shephard, Philip Moore, Charles Callahan, Andrew Lloyd Weber, Nicholas White, Gerre Hancock, and David Briggs. With the exception of Andrew Lloyd Weber, these composers are not exactly household names. Thus, starting with what the uninitiated would have pegged as "unfamiliar literature," the 20th-21st century program exhibited amazing variety. For the less adventurous ears, Charles Callahan's setting of *Londonderry Air*, Nicholas White's composition based on the folk tune *Shenandoah*, and the Chenault's own arrangement of five numbers from *Phantom of the Opera* were sure to please. The program closed with David Briggs' *Variations on 'Veni Creator Spiritus,'* appropriate to the season of Pentecost. A vigorous presentation of *The Stars and Stripes Forever* by John Philip Sousa recognized members of the audience who were military veterans.

Performing duets at the organ from a technical perspective is "all wrong" and more difficult than the Chenaults made it look. To begin with, managing the pedal parts is difficult because neither player can operate from the normal "centered" position which is the hallmark of secure and accurate pedal technique. Additionally, manual changes, piston pushing and page turning---all have to be choreographed which the Chenaults managed with great cozy aplomb. Oh, yes, and then one has to also play the notes! Their ensemble and coordination was flawless, and their many years of performing together have fostered a rare musicianship which was expressively flexible and ultimately musical.

The recital may not have impressed the casual uninitiated listener, but for the cognoscenti, it was an experience rarely heard and witnessed.

Member Kathi Colman and husband Jeff Colman had generously loaned and set up video equipment so that audience members could watch the hands of the performers thereby enhancing the enjoyment of the program. As usual, member Doris Francis and her sister Marsha, had put together a lovely reception in the lobby of Doc Rando Hall. A special mention and "thank you" to Marsha who plans to move from Las Vegas during the summer.

Here are the numbers from the evaluations:

Surveys completed: 50 (37%)

First time visiting Doc Rando Hall: = 6

First time hearing the Maurine Jackson Smith Organ = 8
 First attendance at an AGO recital = 7
 Number of recitals attended in the past: 1-3=6 4-5=2 5 or more=36
 How did attendee hear about the recital? e-mail=29 flyer=9 radio=3
 previous program=9 from a friend=14 other=2
 How did attendees feel about the program and performers?
 Loved it!=25 (58.3%) Liked it= 16 (20.8%) Found it interesting (20.8%)
 Not really interested=1 (.02%) No rating=2
 Overall rating: Superb=25 (53.2%) Excellent=16 (34.0%) Average=6 (12.8%)
 No rating=3
 Respondents rating the recital either “Superb” or “Excellent”=87.2%
 Audience members to be added to our e-mail reminder list=14
 Paul S. Hesselink, Chair
 2016-2017 Recital Series Committee

Season Opens with Stephen Buzard

The 2017-2018 season of the Organ Recital Series, sponsored by the Southern Nevada Chapter of the American Guild of Organists will begin on Friday, September 22, 2017 at 7:30 P.M. on the Rudolf von Beckerath Organ in Doc Rando Hall on the campus of UNLV with a recital by organist Stephen Buzard.

Stephen Buzard is the Director of Music at St. James Cathedral in Chicago. He is the principal musician at St. James, playing the organ for services and directing the Cathedral Choir. Mr. Buzard came to St. James from Saint Thomas Church Fifth Avenue in New York City where he served as Assistant Organist until the untimely passing in August 2015 of their Director of Music John Scott in August 2015. Following this tragedy, Mr. Buzard became the Acting Organist and Director of Music, directing the prestigious choir of men and boys in their rigorous routine of daily services. Mr. Buzard holds a Master of Music degree from the Yale Institute of Sacred Music where he studied organ with Thomas Murray and improvisation with Jeffrey Brillhart. While at Yale, Mr. Buzard served as organ scholar at Trinity on the Green, New Haven, Connecticut; as principal organist of Berkeley Divinity School at Yale University; and as organist for Marquand Chapel, Yale Divinity School. Mr. Buzard earned his Bachelor of Music degree from Westminster Choir College in 2010 where he studied organ with virtuoso Ken Cowan. While an undergraduate, Mr. Buzard was concurrently organ scholar at Trinity Episcopal Church, Princeton, New Jersey and Director of Music for the Episcopal Church at Princeton University. Before starting at Yale Mr. Buzard spent a year in England as Senior Organ Scholar of Wells Cathedral where he accompanied and conducted daily services and assisted in the training of the boy and girl choristers.



Mr. Buzard was raised in a household full of organ music. His father is the president and founder of Buzard Pipe Organbuilders, and his mother is the organist-choirmaster at the Chapel of St. John the Divine in Champaign, Illinois. Mr. Buzard was the winner of the 2010 Arthur Poister Competition and the 2009 Joan Lippincott Competition for Excellence in Organ Performance. Mr. Buzard is an Associate of the American Guild of Organists, winning the Elmer and Associate Prizes for highest score on an AGO exam nationally. This year he was named one of the “top 20 organists under 30” by *The Diapason* magazine.

In addition to his church work, Mr. Buzard keeps an active solo recital schedule. His recording “In Light or Darkness,” available through Delos Records, has received wide critical acclaim. A reviewer for *The Diapason* wrote: “Buzard paints the color and shape of every phrase with a maturity belying his youthfulness... if this level of skill doesn’t dazzle you, then I do not know what will.” Mr. Buzard is under exclusive management of Karen McFarlane Artists. For more information, please visit www.stephenbuzard.com.

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

Stephen Buzard My parents’ careers both center around the organ. My father is the president and founder of the Buzard Organ Company, and my mother is the organist/choirmaster at the Episcopal Chapel of St. John the Divine in Champaign, IL. I grew up hearing organ music all the time, singing in the choir, holding keys for tuning sessions, and eventually playing.

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

Buzard I started seriously studying the organ after attending a POE at age 12. My first teacher was Dana Robinson, professor of organ at the University of Illinois.

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

Buzard My primary teachers were Ken Cowan and Thomas Murray. Ken helped me hone my technique, while Tom helped me bring out my inner artistry and personal style. Being John Scott’s assistant was also very educational. While I did not take lessons with him per se, watching him play and getting feedback from him was incredibly influential.

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

Buzard The Cathedral of St. John the Divine is one of the most exhilarating spaces in which to play. The most interesting, however, was when I took a group of choristers on tour to Vermont and we sang in the Ben and Jerry’s factory in exchange for a free tour.

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

Buzard Yes, I improvise and compose as part of my job at St. James Cathedral. Liturgy constantly requires new music, be it a Gospel improvisation, a new psalm setting, or a new hymn tune.

Behnke Who are some of your favorite modern composers?

Buzard Jonathan Dove, Nico Muhly, James MacMillan, and Thierry Escaich all come to mind.

Behnke What pieces will you be playing for us?

Buzard For this recital, I have chosen the Bach *Toccata, Adagio, and Fugue in C Major*, music by Bolcom, Shearing and my transcription of a work by Gerre Hancock, finishing with the Duruflé *Suite*, op 5.



An Organized Social

After a brief board meeting at 5:30 P.M. the chapter will gather at the home of Doris Francis on Friday, September 8, 2017 for a 6:30 potluck. Doris’ address is 381 Kenya Rd., Las Vegas, NV 89123 and her phone number is 702 459-7734. A main dish will be provided and you can bring your favorite dish to pass. If Doris has not yet contacted you, please give her a call. You won’t want to miss the food and fellowship to begin our new year.

A Note from the Treasurer

Southern Nevada AGO Members-

Our National AGO has instituted a policy of people being able to join the AGO and renew their dues at different times during the year. I hope that you are receiving reminders for when your dues are to be paid.

This also creates confusion with contributing to our Patrons Fund which is the major funding source for our concert series. We want to give everyone an opportunity to contribute to the entire series, from September 2017 to May 2018 and to have your gift recognized on our programs.

For those of you who have already donated, Thank You!

If you would like to donate to the Patrons fund for 2017 - 2018, please send your check to

Dr. David Dorway, treasurer

10613 Shoalhaven Drive

Las Vegas, NV 89134

Chapter Workshop

The Southern Nevada Chapter of the American Guild of Organists sponsored a workshop May 20, 2017, featuring James Kasen, noted organist, composer and arranger. He has published 7 volumes of hymn preludes and postludes as well as 38 choral arrangements through Jackman Music Corporation. His works have been performed by many choruses including the audition choirs at Brigham Young University and the Mormon Tabernacle Choir. The workshop was held in the LDS Las Vegas Stake Center, featuring a 12-rank Moller pipe organ.

The workshop was titled "Creating the Worship Experience: Even When It Seems No One Is Listening". The three hour workshop

focused first on registration and technical issues regarding the console. The second segment dealt with the psychology of being an organist, including how to deal with performance anxiety. The third and final segment focused on the Arranging Process. Jim offered useful suggestions to participants on how to arrange their own preludes and postludes from familiar hymn tunes.

The nearly 50 participants enjoyed the lively discussion and valuable information. This workshop is one of a number of outreach events sponsored by the Chapter to promote the organ to organists in the community.



First Christian Choir to Carnegie Hall

The First Christian Church Chancel Choir, under the direction of member Timothy Cooper has been chosen to perform at Carnegie Hall on November 19th of this year. There was an extensive selection process from choirs across the United States and the fidelity of First Christian's numerous YouTube sites was instrumental in its approval. The concert, produced by Distinguished Concerts International New York will feature the world premiere of Mark Hayes' "International Carol Suites." There will be a choir of up to 200 members and a full orchestral accompaniment for the concert.



Tim admits that he's particularly proud of First Christian's inclusion because conducting and accompanying a choir presents such a special challenge, as those of us who wear both hats can attest. In his interview with DCINY Tim was able to express some concerns that he encounters in his career as a commercial and sacred musician:



"There are two issues that most mainstream Christian churches currently face; first, how to rectify our music so that it appeals to every demographic of the congregation--from the younger faction that wants praise music to the older worshippers who prefer standard hymnody. What may have helped DCINY select First Christian's choir was my solution to this problem: I mic the choir's voices and place them in surround sound through the church's P.A. AND organ speakers, then use a reverberation system to give them a more cohesive presence. I accompany the choir from a state of the art keyboard system that brings a full, commercial sound to all of the music, whatever the style.

The second issue deals with the prominence of the organ in the service. For many of the younger, praise-oriented church members the organ represents a stodgy, dated sound, yet to the older congregants there is no better way to accompany their traditional hymns. First Christian Church has an excellent organ that I use both as a classical instrument and, with the help of Dan Goldstein--the brilliant software engineer for Acoustica and Mixcraft--have a fully integrated Roland sound module that is capable of streaming the most current cinematic sounds to the congregation from the console. This fits the mold of our beloved organ since it has always been known as a revolutionary instrument--at one time the most complex mechanism of its day. With divisional pipes placed throughout the ancient cathedrals, organs became nothing less than medieval surround-sound installations--this, some 700 years before Pink Floyd!



photo by Dorothy Young Riess

I won't burden you with the extensive list of First Christian's anthems that are posted on YouTube, but the following represents two sites from our last Christmas concert that give a small example of the breadth of music at our Church.

<https://www.youtube.com/watch?v=fh16PpaYfXs>

<https://www.youtube.com/watch?v=Vk3IfJ1ijN8>

Much of the Carnegie interview dealt with the commercial aspects of the Las Vegas music scene but there was much more conversation regarding the sacred. Please feel free to contact me if you're interested in discussing your thoughts on church music or coming over to First Christian Church to catch a glimpse of what I'm talking about.



My email is gonewest@earthlink.net
My cell phone is 702-461-8290

Most Sincerely,
Timothy Cooper

Bach Organ Tour

by Bruce Behnke



This summer I checked off a biggie from my bucket list. I travelled to Germany and participated in the Bach Organ Tour sponsored by Concept-Tours. There were 15 organists and three non-playing spouses, Lee Ridgway was our travelling organ authority and a knowledgeable couple provided by Concept-Tours acted as our shepherds. Although currently living in Canada, he had grown up in West Germany and she was Mennonite who spoke fluent German. They were able to provide a running commentary as we travelled which provided an historical and cultural context for many of the things we saw.

Our first stop was in Dresden. There we heard recitals at the Kreuzkirche and Frauenkirche and we had the opportunity to play on the Silbermann at the Hoffkirche. This is the last organ built by Silbermann; he died before it was finished and the instrument was probably completed by his sons. The pipes of the instrument were removed in 1944 for their protection and put in storage. The building was heavily damaged during the bombing of the war, but it was one of the first buildings to be rebuilt under the Communist regime. In 1963 the organ was removed by the Jehmlich firm for repairs. Another rebuilding occurred in 2002, again by the Jehmlich firm. The Jehmlich family had been maintaining Silbermann instruments since 1836. The last work in 2002 returned the instrument to its original state. It is a 3-manual instrument with 70 ranks and 47 stops. Since this was the group's first chance to play, it was our first encounter with the widely spaced Baroque pedalboard. We were all a little nervous about touching this marvelous instrument and playing for the first time in front of each other. Everyone made a lot of mistakes and we





all agreed that with several hours to practice we could all probably do much better. Each stop sounded beautiful by itself and the combined plenum was very powerful. Our third day in Dresden was a rest day. That night we took a train 21 miles to Freiberg to hear a recital played on two Silbermann organs in the Freiberg Cathedral.

Our next stop was in Pomßen to play the one manual and pedal Gottfried Richter organ from 1671. This is a 13 stop 16 rank instrument with short bass octave on both the keyboard and the pedalboard and is pitched at 458 Hz and tuned to a delicious (1/4 comma) meantone temperament. In 1727 Bach came



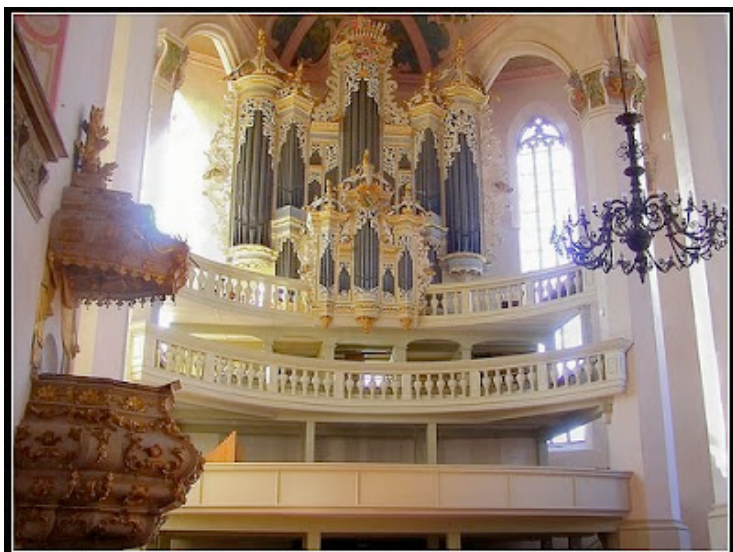
to town and performed his cantata BWV 157: *Ich lasse dich nicht* for the funeral of Johann Christoph von Ponickau. The shortened bass octaves go down to E with the low C being played on the F sharp and D played on the G sharp. Everybody frantically searched their music for something that only went down to the low E and didn't need an F sharp. With 5 ranks of mixture this little instrument filled the modest sized church with a brilliant sound. The Sesquialtera started at middle C so a solo melody and its accompaniment could be played on the same manual. One of the tour members questioned how the limited keyboard and meantone tuned instrument could be used in modern worship; it was pointed out that the German Lutheran Church has published a complete organist's edition of the Choralbuch specifically for early organs. The chorales have been transposed to appropriate keys, usually down because of the higher pitches of these organs. The bass lines have been worked out to accommodate the short compasses and harmonies were chosen to sound well in the meantone temperament.

The afternoon was spent at the Handelhaus Museum in Halle. Here we had a chance to play the Johann Gottlieb Mauer instrument from 1745 built for a church in Tegkwitz. The dedication of the organ was played by Johann Ludwig Krebs. The church was closed in 1978 and the Museum purchased the organ and restored it between 1993 and 1996. The organ is pitched at 466 Hz and in a well-tempered tuning after Sorge. The organ is one manual and pedal (minus the lowest C sharp) with 14 ranks—9 stops on the manual and 3 ranks/stops on the pedal. This was a very pleasant instrument to play and representative of the instruments that would be located in small rural churches in the mid-eighteenth century.



Our tour bus took us to Leipzig where the hotel was located across the street from St. Thomas' Church and the big statue of Bach himself.

The next day found us in Naumburg. After touring the Naumburg Cathedral we walked to St. Wenzel's to see and play the Hildebrandt Organ of 1746. The City Counsel of Naumburg entered into contract with Zacharias Hildebrandt of Leipzig for a new organ of 52 stops to be built in the existing Thayssner case built around 1700. Correspondence indicates that Bach was involved in the design of the instrument and on Sept 27, 1746 Bach and Silbermann examined the organ and certified that Hildebrandt's work was good. In 1748 Johann



Altnikol, Bach's son-in-law, became the organist. The three manual instrument is pitched at 464 Hz and tuned to Neidhardt temperament for a large city. All keyboards and pedalboard lack the lowest C sharp.

Sunday morning we were off to Altenburg to visit the Schloßkirche to see and play the Trost Organ.

Built from 1733 to 1739 the Tobias Heinrich Gottfried Trost organ has two manuals and

pedals. The pitch is 468 Hz and the temperament was Neidhardt I. This organ has 37 stops and was restored in 1976 by the Eule Orgelbau. The beautiful natural wood case is placed on a balcony on the north side wall and speaks into a beautiful Baroque sanctuary. Bach also passed judgement on this instrument in September of 1739 stating that the builder had succeeded in giving to each stop its particular nature and proper sweetness. On October 26, 1739 Bach played the dedicatory recital on this instrument. His student Johann Ludwig Krebs was the organist at this church from 1756 until his death in 1780.



The afternoon found us in Störmthal to see and play the Hildebrandt organ from 1723. Bach acknowledged and commended the instrument's soundness and reliability. The organ was dedicated with the performance of his cantata *Höchsterwünschtes Freudenfest*, BWV 194. This one manual and pedal instrument is pitched at 462 Hz and tuned to Silbermann 1/6 comma and has 14 stops.



That evening back in Leipzig many of us attended an Evensong at St. Thomas. The minister was at the door to greet us as we left the service. He said something in German and I replied in German that I couldn't speak German. He then asked in English if I spoke Texan. He asked where I was from and asked

if I played in a church. I said that I had my own pipe organ and that is where I played. His reply was, "I know people like you."

We headed back to Halle the next morning to see and play the Georg Reichel organ finished in 1664. This is the church where Handel was baptized and his music teacher, Friedrich Wilhelm Zachow, was the organist. When Zachow died in 1712, Bach auditioned successfully for the position but turned it down. There is a larger modern instrument on the back wall and the little 6 rank Reichel sits in the front of the church. There

is no pedal and the keydesk is behind the instrument. With all of the stops pulled this little instrument could support congregational singing and the individual stops are very beautiful. It is tuned in a meantone temperament and pitched 3 half steps above 440. Of course I played a Zachow Chorale Prelude on it and it sounded wonderful.

Our next stop was Wittenburg. The Castle Church, famous as the church where Luther posted his 95 Theses on the church door, has an 1863 Ladegast organ. A complete restoration was done in 1994 by the Eule firm. Today the organ has four manuals and pedal, 57 ranks and 3500 pipes. The



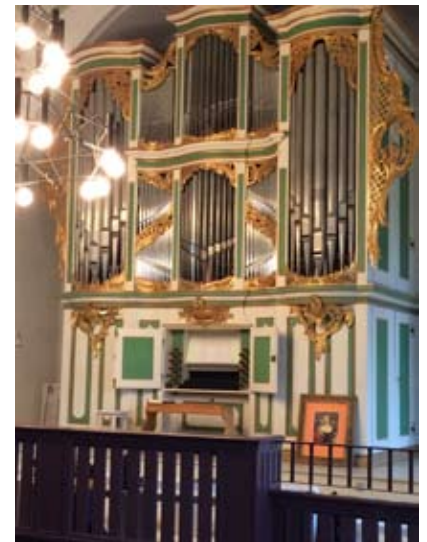
1935 electro-pneumatic action was removed and the tracker action was restored. The C – f pedalboard was the closest to an American pedalboard that we played on and most of us found it to be very comfortable. A lot of Brahms and Mendelssohn was played that night.



After a tour of the Lutherhaus and Melancthonhaus, we renamed the place “Wettenburg” because it rained the whole time we were there. Back in Berlin we went to the the Kirch, Zur Frohen Botschaft’ in Berlin. Translated it sort of means the Church of the Gospel. It is the current home of the Amalian Organ, built by Peter Migend and Ernst Marx in 1755 for Anna Amalia the sister of Friedrich the Great. She had her own palace with its own musical happenings. Carl Philipp Emanuel Bach would have been there many times and it is thought that his six Organ Sonatas were written for this instrument. When her palace was replaced by the Soviet Union Embassy the organ was placed in this small but acoustically live church. It is a perfect fit. About 90 percent of the pipes survived in this two manual and pedal instrument or 23 stops. It is a lower pitched instrument at 430 Hz and the temperament is Bach-Kellner.



The next morning we walked to the Berliner Dom to hear the magnificent Sauer Organ from 1905. Although the dome of the church was destroyed by allied bombs the organ in the west balcony survived in good enough shape that all it basically needed was to be cleaned. The instrument has 113 stops and still uses its tubular pneumatic stop and key action. Also interesting is the rollschweller. A cylindrical device that allows the organist to add or subtract stops by rolling it with their foot to gradually add or subtract stops, similar to the way our Crescendo pedal works. It is attached to a dial on the console so that you can see how far you have rolled. This would allow you to set a position and duplicate that desired sound. Please see the photo on the next page. Because of time constraints only four of us got to play this instrument. Jens Korndörfer (past recitalist on our Recital Series) played a recital there shortly after we



got home. Also on their summer schedule is Dexter Kennedy who will be playing in our recital series on January 26, 2018.

On our last day of organ visits we first went to Treuenbrietzen to play the 1740 Joachim Wagner instrument. This 30-stop two manual and pedal instrument is pitched around 465 Hz and tuned to Silbermann II. This instrument was restored in 2000 by the Schuke Orgelbau. Lee Ridgway, our tour director, said this is not the best example of a Wagner instrument. Wagner was the main



organ builder in the Berlin area during the mid-eighteenth century. Schuke took

a few liberties so the restoration was not that historically accurate. The building has an interesting history in that construction started in 1220 and was not finished until 1440. They kept running out of money during the construction process. The church's architectural style starts with Roman arches and ends with Gothic arches. Unfortunately there was a dreadful smell in the church.

The last organ we visited was the Scherer Organ in Tangermünde finished in 1624. Tangermünde is a beautifully preserved walled city. The walls protected the city from marauders coming down the Elbe River. The organ consists of 32 stops across 3 manuals and pedals, and is tuned in meantone temperament at the high pitch. The shortened compass on all keyboards and pedal was different than the Pomßen shortened compass. Here the low E played low C, D sounded on the F sharp and E on G sharp.



The Baroque pedalboard is the same width as a modern pedalboard but with anywhere from 5 to 7 fewer notes. That means that all of the notes are spread out and farther apart than we are used to. Low C is where it is expected but the next C above is much farther to the right than we are used to and by the time you get to the top C it could be the equivalent of 5 notes off. This makes playing all but the simplest pedal part excruciatingly unnerving. Hands also fall apart when trying to concentrate that hard on the feet. A pedal cantus firmus in the lowest octave of the pedal works well as do Pachelbel Preludes with the pedalpoint changing from tonic to dominant and back. Hands alone pieces work and sound very well, especially if written at the same time the organ was built. We only had about 5 minutes to play each instrument so it was basically “sit down and play”—there was no time to acclimate to the instrument. Initially we all struggled and in the end it got only moderately better. The frustrations were more than offset by actually playing the instruments, knowing their history, hearing the historic sounds, and enjoying the visual splendor of the magnificent organ cases and the spectacular rooms in which the organs live. It was a fantastic experience and I am thrilled that I got to do it. Would I take another historical organ tour? Probably not. There are many great organs in this country to visit!



Dr. Matthew Estes
Organist and Choir Master
Trinity Episcopal Cathedral
Reno, Nevada

A Free Will offering will be received.

Organ Concert featuring American Organ Composers

Tuesday, October 10, 2017

7:00 p.m.

Grace Presbyterian Church

1515 W Charleston Blvd

Las Vegas, NV 89102

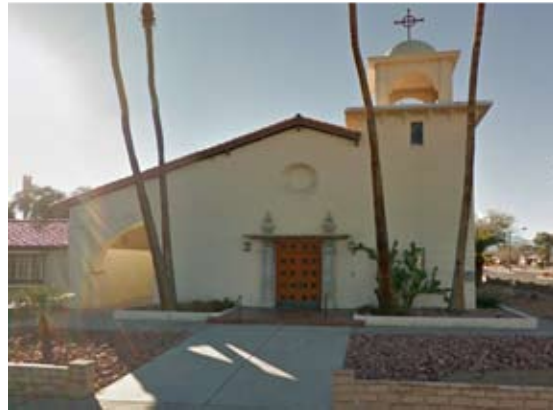


Celebrating the 500th Anniversary of the Reformation

Christ Church Episcopal
2000 S. Maryland Parkway
Las Vegas, NV 89108



Prof. Dan Joslyn-Siemiatkoski



Prof. Stephen A. Crist

Saturday, October 14 from 9 am to 11 Professor Dan Joslyn-Siemiatkoski of the Seminary of the Southwest in Austin, TX, “Rethinking the Reformation: Anglican Identity Then and Now” (breakfast included; \$10 donation requested).

Sunday, October 15 at 7:45 am and 10:45 am Professor Dan Joslyn-Siemiatkoski preaching.

Friday, October 27 at 7:30 pm Hymn Festival. Led by organ, brass quartet, and choir, we will sing great hymns from five centuries of a continuously reforming Church, from “A Mighty Fortress” to “Abide with Me” and much more. (For information on singing in the choir, please contact the church office at 702-735-7655).

Saturday, October 28 from 9 am to 11 am. Professor Stephen Crist of Emory University. “J.S. Bach, his Clergy, and the Perils of Church Music.” (including breakfast; \$10 donation req



Dr. David L. Deffner



The Southern Nevada Chapter of the American Guild of Organists

2017-2018 Recital Series

September 22, 2017
7:30 p.m.

Stephen Buzard

Organist and Choirmaster at St. James
Episcopal Cathedral, Chicago



November 17, 2017
7:30 p.m.

Monica Czausz

Cathedral Organist, Christ Church
Episcopal Cathedral, Houston



January 26, 2018
7:30 p.m.

Dexter Kennedy

A recent winner of the
prestigious 2014 Chartres Competition



May 18, 2018
7:30 p.m.

Members' Organ Plus



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.
Open to the public without charge.

