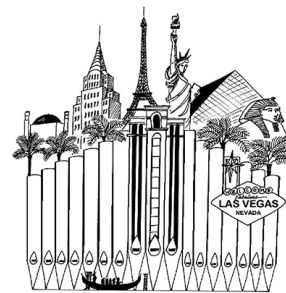


THE DESERT WIND

Editor: Bruce Behnke © 2014

Issue: January/February 2014

Dean's Notes



Southern Nevada Chapter
American Guild of Organists

To all of my tired organist friends,

As individuals we all love and look forward to Thanksgiving and then Advent/Christmas holidays and events. There are so many great programs given by churches and different organizations. Decorating the house, putting up the lights is so enjoyable once it's done!

As organists, choir members and musicians, though, this time of year can be full of anxiety and stress. We are the ones who work so hard to provide spiritual and thoughtful programs for others. Don't we all just give a big sigh of relief when it's all over?

For years I was the only organist and decent pianist in our LDS Whitney Ranch Ward. Since we don't hire musicians in our church you pretty much get what you get

and pray for new musicians to move into the Ward boundaries. So every year I stayed home to help put on the Christmas program which is always the Sunday before Christmas. Our programs are all music so that includes prelude, postlude, hymn singing, choir, special groups of singers or instrumentalists - all needing an accompanist and rehearsals. I missed one of our family Christmas parties every year because I was the only one to do the program. I started to dread these programs! Finally, Carla Swift moved into the ward and we now share in all the playing. And for 2 years now I've abandoned Carla so I could attend our family party. I'm sorry, Carla! But it has been so good to see old friends and family that we've not seen for so long. And amazingly, the church program did just fine without me!

So I guess my point is that we all understand our sacrifices to make the season special for others. Our congregations and the public have no clue of the amount of time given. But it's our job and our reward is to know we've lightened someone's load, lifted up spirits, and helped people remember why we celebrate.

Thanks to all of you for making the world a better place for everyone; we all love what we do and really there is nothing better than to be a musician!. I hope our new year will be good for all of us. May we all be blessed for what we do.

Love, Jan

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Annual Advent-Christmas Recital

The Southern Nevada Chapter's annual Members' Advent-Christmas Recital was presented at Christ Church Episcopal on Sunday, December 1, 2013 at 4:00 P.M. Approximately 145 people were in attendance. This year's program included solo performances by local chapter organists; a selection by Tintinnabulation, a Green Valley handbell ensemble; and audience singing of opening and closing carols. The event was the annual fundraiser (voluntary contributions) for the Raymond Barnes Memorial Scholarship Fund.

The organ at Christ Church Episcopal is the newest pipe organ to be installed in the Las Vegas Valley, completed by the Schantz Organ Company of Orrville, Ohio in early 2010.



Chapter members participating and pictured are: (standing) Dr. Paul Hesselink (Sub-Dean), Dr. Matthew Estes, Dr. David Dorway (Treasurer), Jan Bigler (Dean), Ronald Richardson (Executive Board Member), Cherrie Hoeft (Secretary), Bruce Behnke (Webmaster and Newsletter Editor), (seated) Steven Wright (Former Dean) and Kym Cushing (Event Coordinator).

Seventy members of the audience completed evaluations:

First time visiting Christ Church Episcopal	12 (17%)
First time hearing the Schantz organ	17 (24%)
First time attending an AGO chapter recital	16 (23%)
Previous attendance at AGO recitals	
1-3 recitals = 22	4-5 recitals = 8 more than 5 = 22

How did people hear about the recital?

e-mail: 20	flyer: 5	previous program: 12	from a friend: 23
UNLV: 1	church bulletin /newsletter: 13	website: 1	Newspaper: 5

Impression of the recital:

Loved it! - 39 (58.2%)
Liked it a lot - 21 (31.3%)
Found it interesting - 6 (9%)
No response - 3

Overall ratings:

Superb - 24 (36.3%)
Excellent - 35 (53%)
Average - 7 (10.6%)
No response - 4

Requests to be added to the e-mail notification list: 14

Combined "Superb" and "Excellent" ratings: 89.4%

A lovely reception in the Parish Hall followed the program.

The chapter is grateful to Christ Church Episcopal for again hosting this event. Thanks to all members who performed, and to those who helped in so many ways. Special thanks to Kathi and Jeff Colman for the video projection during the program. (Did you notice there was a new "third" camera angle from above the organ console this year?)

BENEFIT CONCERT FOR ALZHEIMER'S ASSOCIATION

DOROTHY YOUNG RIESS, Organist, and Guest Artists

Sunday Afternoon, February 23, 2014

at 4:00 PM

FIRST CHRISTIAN CHURCH (Disciples of Christ)
101 S. Rancho Drive
Las Vegas NV 89106
702-384-1544

FREE Admission and Parking

Good will offering to benefit Alzheimer's Association



Recital Series Artist: Jonathan Dimmock - Friday, January 24 7:30 P.M. Doc Rando Hall on the campus of UNLV

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

Jonathan Dimmock When I was a young boy, my family used to attend the Church on the Green (Presbyterian) in Morristown, NJ. It has a very large Austin organ that stretches across the front of the building, pretty much the same scale and appearance as the Mormon Tabernacle. I thought, at age 3, that there would be nothing better than growing up and playing something like that. I never changed my mind. I'm the youngest of four kids, and we all turned into professional musicians.

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

Dimmock I started piano study at age 3, and organ study at 13. I continued piano until I was 20, and organ until I was about 25 or so. (Does one ever finish studying the organ?)

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

Dimmock That's a difficult question, as each influenced me in different ways. My first teacher on organ, J. Franklin Clark (now retired and living in Atlanta) probably had the most influence on me. Haskell Thomson, my organ teacher at Oberlin, also was enormously influential. As a mentor, Hedley Yost (of Morristown, NJ originally - for me, at least) was a huge influence. Later in life, Simon Preston, as both teacher and boss and mentor, had an enormous influence on my life and career.

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

Dimmock That's almost like describing the best meal you've ever eaten! I approach each organ as if I'm approaching a conversation with an Grande Dame. I don't assume that she will tell me all of her secrets right away, but that I will have to learn them after a considerable amount of time together. It's a humbling experience to work with new organs. Each has something different to tell me - and something different which we can say together. That being said, I'm partial to the old organs of Europe. There's something magical in those instruments, maybe it's the energy they hold from centuries of performers, that I find very compelling.

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



Dimmock I believe that most musical minds are equipped in one of two ways: Either they are good at memorizing literature or they are good at improvising and composing literature. Memorization was always something that caused me to panic, and I never felt myself to be successful at it. Improvisation, on the other hand, has been an interest of mine since I first touched a keyboard as a young boy. Before I started piano lessons (from my older sister), I was allowed to sit at the piano as my parents and older siblings practiced and/or played. They would play something as I improvised on the four or five notes at the very top of the keyboard (softly). Once I started studying piano in earnest, no one suggested that I improvise. It was the onset of organ study, once I had reached high school, that caused me to start to improvise (at the encouragement of my teacher, J. Clark). The great advantage of learning to improvise is that it allows me to continue my love affair with the very sound of the organ. It was that sound that drew me to the instrument in the first place. Improvisation seems to unlock the possibilities of a given instrument and space because the ear is doing the navigating. I have never played a church service in which I did not improvise at some point. I often improvise postludes. Sometimes, in recitals, I improvise entire symphonic suites.

As to the composition of music, I have one anthem published (through Trinitas, now OCP) and many pieces of service music through Church Publishing (formerly Church Hymnal). It's not a strong desire of mine to do a lot of composition, though, as I enjoy improvising for the moment more than trying to re-constitute some of my improvisational ideas.

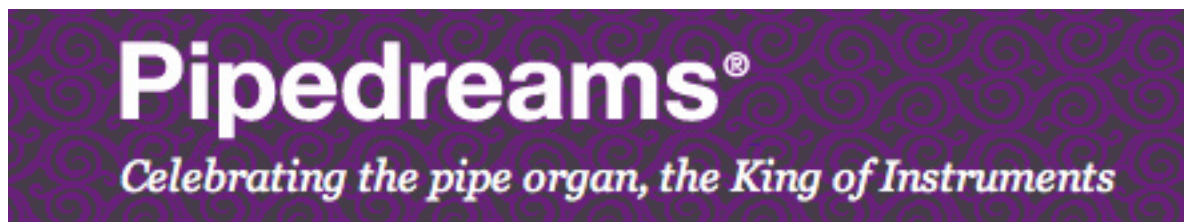
Behnke Who are some of your favorite modern composers?

Dimmock Messiaen's music speaks to me profoundly. But of 21st century composers, I'm mostly drawn to those that see spirituality in what they create. Peter Hallock, the late John Tavener, Arvo Pärt.

Behnke What pieces will you be playing for us?

Dimmock The first half of the program will be Bach, and the second half will be a mixture of English (Howells), American (Locklair), Dutch minimalist (Matter), French mystical (Messiaen), and German modern classic (Hindemith).



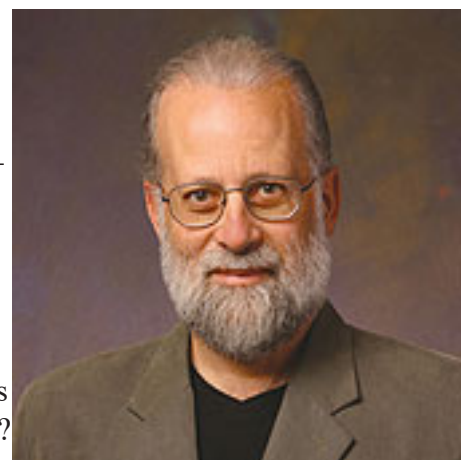


Promoting Pipedreams

The following article is a distillation of a message from Michael Barone, host-producer of American Public Media's PIPEDREAMS.

After a run of thirty years, you'd think PIPEDREAMS would have covered everything, but there is no lack of new material for us to share...including recent instrument installations, new compositions, and young and prize-winning talent. What needs building is audience, and plenty still remains for all of us to do to celebrate and promote awareness of the King of Instruments.

In these days of media saturation, the profusion of Internet distractions, an embattled public radio system, and the general challenge to classical music of every sort on every front, the pipe organ has a very low profile and retains a very tenuous grip on the attention of the general public. What can be done? Are we our own worst enemies?



Though we might imagine that, after 30+ years on the air, American Public Media's PIPEDREAMS is known to everyone, in reality it is not. And even though the internet <pipedreams.org> offers a convenient, time-independent access point for online PIPEDREAMS listening (with 18,500 discrete users monthly), the largest audience by far is reached through radio broadcast transmissions (over 220,000 weekly).

You can help increase awareness of your instrument, and of the country's only nationally distributed organ music radio broadcast...and while doing so also increase public awareness of and interest in organ music! Simply include some basic promotional information in available cost-free outlets. Think of this action as being as important as putting gasoline in your car's tank, or listing the date and time of your own performance event in a PR release.

Where/When? In any and every program you print for any local organ recital you sponsor or perform; also your church bulletins or newsletters as appropriate, particularly in a week for which you are planning some special organ music. Make this a regular 'insertion,' not just a one-time affair, so the message has a chance to 'sink in.'

What? Consider a brief paragraph, something like: "PIPEDREAMS, a nationally syndicated program of music performed on organs all over the world, and hosted by the urbane Michael Barone, can be heard locally on Radio Station KCVN – 89.7 FM each Sunday evening from 8:00 to 10:00 P.M. Also listen to PIPEDREAMS on the Internet at any time (24/7) at www.pipedreams.org

Why? Take nothing for granted. Most of the people interested in the organ music you play may not know about PIPEDREAMS. But people who listen to PIPEDREAMS may well be among the people who show up for your performances. It's a win-win situation!

Day Sponsorships Wanted

One of the continuing concerns of attracting audiences to our Southern Nevada Chapter Organ Recital Series is the problem of advertising in the media. Your committee has tried to address the problem with season schedule posters, individual concert flyers, an e-mail notification list, listing future recitals on each program, and promoting word-of mouth advertising. Purchasing air time on radio and TV stations is costly, and the lion's share of our budget has been spent on securing high-quality performers (recital fees, lodging, airfare).



As a regular contributor to the support of Public Radio in Las Vegas, I was surprised to learn that when one earns a Day Sponsorship through contributing to KNPR or KCNV, that sponsorship is credited to your account and does not expire. You may be surprised to learn that you may have a credit of sponsorships which you may not have used.

This plea is to ask whether you would contribute those unused sponsorships to promote our AGO recitals? As a supporter of the stations, the eight spot announcements made on the two stations (four each on KNPR and KCNV) during a day prior to the recital, will also carry your personal credit. The announcement goes something like this:

“Our Day Sponsor today is Jane Doe, celebrating the Southern Nevada Chapter of the American Guild of Organists’ presentation in recital of spectacular internationally acclaimed organist Isabelle Demers, Friday, October 11 at 7:30 P.M. in Doc Rando Recital Hall on the UNLV campus. The free recital is open to the public. More information at SNCAGO.org”

Your Recital Series Committee would like to build a “bank account” of available Day Sponsorships from members and other people in the community you may know who have let this perk of support of Public Radio in Las Vegas go unused, and from which we could draw to advertise our recitals. The listeners to Public Radio, particularly those who listen to KCNV, our classical music outlet, are prime targets for our message. Our series over the last six years has an enviable track record with audience survey results indicating positive audience evaluations of 90-99 per cent of respondents indicating either “superb” or “excellent.” Can you help us promote our recitals with your unused radio sponsorship ads?

Paul Hesselink, Chair
Southern Nevada AGO Chapter Recital Series

AGO Mission Statement

The mission of the American Guild of Organists is to enrich lives through organ and choral music.

To achieve this, we:

- Encourage excellence in the performance of organ and choral music;
- Inspire, educate, and offer certification for organists and choral conductors;
- Provide networking, fellowship, and mutual support;
- Nurture future generations of organists;
- Promote the organ in its historic and evolving roles; and
- Engage wider audiences with organ and choral music.

New Member William Freeman

We welcome our newest member, William Freeman, from Buffalo, to our chapter. William recently moved to the area in search of warmer weather and to work on his Master of Music at UNLV. He was named to the position of organist at Grace in the Desert Episcopal in December 2013.

William Freeman holds an undergraduate degree in music business from Canisius College in Buffalo. In addition to his degree from Canisius, Freeman has completed conducting coursework at the Eastman School of Music and general music at George Mason University. His primary teachers have included Roland E. Martin, John Paul Healey, and Frank Scinta.

Freeman has been involved in church music since he was a child. In 2011, he won the Msgr. Henry Kawalec Memorial Organ Competition. Prior to moving west, William was the Liturgical Musician at a Roman Catholic Church, and he was also the Minister of Music at a Presbyterian church. Equally at home in contemporary and traditional settings, he was an assisting musician in many churches of the Diocese of Buffalo. As a substitute and interim-musician, William has played in Catholic, Methodist, Presbyterian, and Episcopal churches. He feels called to music ministry, and he hopes to become a Director of Music in a Vegas church soon.

William's love is in conducting. He conducted a sold-out community production of *Sweeney Todd: The Demon Barber of Fleet Street*. He has conducted many church and wind band concerts. One day he hopes to earn his DMA in conducting. In Buffalo, he maintained a studio of piano students, worked for a recording studio, and sang in the Buffalo Philharmonic Orchestra – the professional symphonic chorus of Buffalo. William is a member of the American Choral Directors' Association and National Pastoral Musicians'. For more information, please visit www.williampaulfreeman.com.

Outside of music, William is a ham radio operator and spends a lot of time training his cocker spaniel puppy, Peanut. He has developed a lot of people management skills as a Resident Assistant, president of a radio club, and as an Assistant Scoutmaster, completing his Wood Badge in 2013. In February 2013, he was named to the Who's Who Amongst American College and University Students.

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William is available to substitute on Saturday/Sunday afternoons, most weekdays for funerals, and is able to assist anyone looking for extra help. He is looking to play some hymn-sing programs in area churches, and hopes to become a Director of Music someday. Feel free to call or text him at 702.600.8871 or e-mail him freemw1@unlv.nevada.edu to introduce yourself. Be sure to ask him about his time as an RA!



Former Chapter Dean, Bede Parry

On Tuesday, December 10, a Requiem Mass for Bede Parry was held at All Saints Episcopal Church at 6:00 P.M. Bede had planned the service in 2011 and had communicated his funeral wishes to AGO member The Rev. Michael Link who had been designated as the Celebrant for the service. Other AGO members involved in the service were: Dr. Paul Hesselink, organist; Dr. Matthew Estes, choirmaster; and Mark Towne, thurifer. Organ selections included: “Blessed Are Ye Faithful Souls” by Johannes Brahms and “Hark a Voice Saith All are Mortal” by J.S. Bach as the prelude music; “We All Believe in One God” from *Clavierbung III* by J.S. Bach as the postlude. The anthem “Jesu, Joy of Man ‘s Desiring” by J.S. Bach was sung by the All-Saints Choir. Bede had chosen four congregational hymns: “For All the Saints Who From Their Labors Rest” “I Sing a Song of the Saints of God,” “All Things Bright and Beautiful,” and “Guide me, O thou great Jehovah,” All the service responses were of Bede’s choice, and a solo during Communion he had indicated to be “Pie Jesu” from the Faure *Requiem*, sung by All Saints former choir member Rachael VanHorn.



At the time in the service for “Remembering Bede,” AGO Chapter Dean, Jan Bigler spoke briefly on behalf of the thirteen members of the chapter present.

At the conclusion of the Communion, the Service of Committal was held, and the cremains were deposited in the church’s columbarium.

The following obituary was written by Bede himself.

The Rev. Bede James McKinley Parry died peacefully on November 27, 2013. Born in Seattle, Washington, February 28, 1942, to Cynthia Elizabeth Allen and Charles Earl McKinley, Jim grew up in Southern California, and was raised by his mother and step-father, Charles Harold Parry, who was a Pasadena City firefighter.

At an early age, he was attracted to the pipe organ, and began piano lessons at age eight. In high school he studied organ and served as assistant organist at Holy Trinity Episcopal Church, Covina, CA, and All Saints’ Episcopal Church, Pasadena, CA. After graduation from high school, in 1960, he pursued a career in church music, moving to San Francisco in 1961 to study with Richard Purvis, whom he considered his mentor. In 1963 he moved to New York, remaining on the East Coast until 1969, when he began formal university studies at Northwestern University.

In 1973 he became a monk of Conception Abbey, taking the religious name, Bede, and was ordained a priest in 1983. At Conception, Bede became a part of the Abbey fire department and reawakened an interest in EMS. During his seminary studies at St. John's Abbey, Collegeville, MN, Bede became an EMT.

After returning to Conception Abbey in 1982, Bede served as Abbey Choirmaster and Director of the Abbey Boy Choir.

In 1987, Bede left the monastery and moved to Albuquerque, NM, where he became an EMT for Albuquerque Ambulance. He became a paramedic in 1989, and continued as a church musician as well.

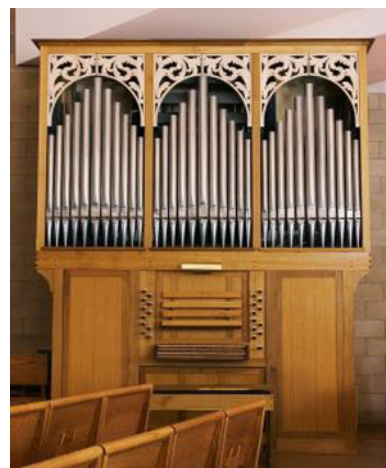
In 1994, he moved to Las Vegas, NV, and was hired by Mercy Ambulance (now American Medical Response) as a paramedic and, later, as a Field Training Officer, until his retirement. From 2000 he served All Saints' Episcopal Church as Organist and Choirmaster and, since 2004, assisting priest after being received as an Episcopal Priest, until his retirement in 2011, due to poor health.

He is survived by a sister Doree Pankratz (Michael) of Las Vegas, a sister, Carole Wielder-aayer (Roger) of Oak Harbor, WA, and a brother, Dain Parry (Rhonda) of Covina, CA, and nephews Ryan and Tim Parry, and Dain and Nicholas Pankratz, and his companion, Russell Patrick Francis and his "girl" who was the apple of his eye, Rosie, a beautiful miniature Schnauzer.

Additional Career Details

During the formative years as a church musician, Bede benefited from study and coaching with numerous teachers. During the California years his teachers included: Robert E. Williams, Robert Amerine, Lowell Enoch, and Richard Purvis. While resident in New York his teachers and coaches included Alec Wyton and Lawrence Jamison. From 1964-65 Bede had a Fellowship Grant to study with Paul Calloway (choral), Preston Rockholt (organ), and Leo Sowerby (composition/ theory) at the College of Church Musicians at the National Cathedral in Washington, D.C. while serving in church positions at Church of the Ascension & St. Agnes in Washington, D.C. and St. Raphael Church in Potomac, MD. During this time he also coached with William Watkins and Conrad Bernier, and studied composition with Russell Woolen.

During the time Bede attended Northwestern University, he studied organ with Grigg Fountain and composition with Alan Stout. He served as Associate Organist/Choirmaster at St. Luke's in Evanston, IL until 1970. He earned a Bachelor of Arts in Philosophy at Conception Seminary College, and a second Bachelor of Arts in Liturgical Music and a Master of Arts in Theology at St. John's University in Collegeville, MN where he studied organ with Kim Kasling. In 1980 he served as Interim Organist at St. George's Cathedral in Jerusalem while pursuing theological studies in Israel. After leaving Conception Abbey (1982-87) Bede held several organist/choirmaster positions in Albuquerque, NM and Las Vegas, NV until his retirement from All Saints Episcopal Church in 2011.



Steven R. Cook Opus 7 at
All Saints' Episcopal Church