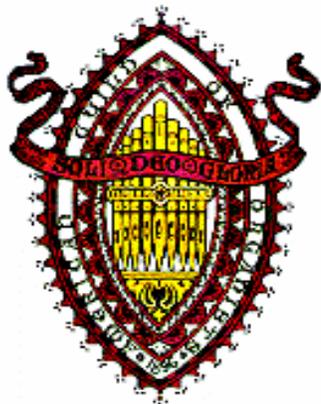


## American Guild of Organists - Harrisburg Chapter



Our mission is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.

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### Shenk Scholarship Students

#### Musicians Plus! — Part One

by Mary Jane Nelson

The eight youth who studied organ with Dr. Shelly Moorman-Stahlman this past summer on Shenk scholarships are intensely interested in their music, and particularly their organ study. But a little in-depth questioning uncovers quite a few *other* interests of these talented young people. This month will highlight four of the eight students with information about the other four appearing in the November issue.

Seventeen-year-old **Brittany Jones** from Steelton is already the organist at Salem Lutheran Church in Oberlin. She is a senior at Central Dauphin East High School, and in addition to her keyboard career in piano and organ, she has been playing classical violin since age nine. She is a member of the Harrisburg Youth Symphony. Brittany also enjoys playing bluegrass “fiddle” and mandolin in a bluegrass band called “*Ironwood Drive*.”

Brittany feels fortunate to have been chosen for private lessons this past summer, and considers it a wonderful learning experience. She plans to major in music in college. Brittany said she has learned more useful organ technique, and tips on how to select music for auditions which will be helpful at colleges where she plans to apply. Brittany hopes to be able to study with Dr. Moorman-Stahlman in the future, and she thanks everyone involved in this scholarship program.

**Caleb Sisak** noted that he has been studying piano for eight years, most recently with Paul Fierro, a colleague of Dr. Moorman-Stahlman. He began studying organ with Matthew Wensel this past February. Working with such skilled and knowledgeable instructors has been great experience for Caleb. During the past summer, he has already put his skills to use, playing at Bethany Village for Vespers, and playing both piano and organ postludes at his church. He listed some of the techniques he is working on as a result of the summer's lessons, which include: pedaling, substitutions, hymn-playing, learning about the different manuals and other parts of an organ, and also organ history. Caleb included the following titles as some of the interesting compositions on which he is working: *Prelude in G minor*, *Prelude and Toccata on Old Hundredth*, *C Cipher* (that one really sounds like a fun piece!), *Old Hundredth*, and *Hornpipe*.

When he's not playing the organ, Caleb is quite a golf enthusiast. He played in one tournament in this sport, where he came in first, second, third, and fifth! (He did it, so it must be possible!) He considers it a privilege to have attended the 85<sup>th</sup> PGA Championship in Rochester, NY and garnered over 90 autographs of professional golfers to add to his golf card collection. Oh yes – he also plays baseball and collects baseball cards!

**Charles Grove** of Schaefferstown is a student at ELCO Middle School. Ever since Charles began taking piano lessons, he has desired to one day play the organ. He likes organ playing because of the instrument's versatility, and the many different registrations that can be used. He likes the “powerful feeling” he has making music when he sits on the organ bench! Charles also enjoys the challenges presented by the pedals!

He has played both alto and tenor saxophone for the past two years, and is in the Middle School Band. In addition, he is the ELCO Middle School Chorus accompanist. Charles has a family background that led to his interest in the organ. His great aunt Margaret Kline Hatt and his great uncle, the late Richard M. Kline, were both organists.

Still undecided about his future, he plans to attend college, possibly combining his interests in math, science, sound engineering and music. In his “spare” time, this young musician enjoys reading, woodworking, electronics and riding his bicycle, but he states that he is really glad to have had the opportunity to study with Dr. Moorman-Stahlman.

(Continued on page 6)

**Positions Available**

- Part time organist
- One 10:30 AM non-liturgical worship service
- Additional responsibilities include accompanying and practicing with Senior Choir and instrumental and youth choirs.
- Salary of approximately \$5,500 plus paid vacation and extra reimbursement for practices with instrumental and youth choirs.
- 2-manual pipe organ rebuilt 1975 by Pekoler, being refurbished.

Neidig Memorial United Methodist Church, 1251 Highland Street, Oberlin, PA 17113. Contact Rev. Philip Sabas at the church. Phone 717-939-6921; email <neidigum@netrax.net>; church website <www.neidigumc.org>.

- Organist
- One Sunday Service (9:30AM)
- Average attendance is 150
- Accompany one adult choir (Thursday evening rehearsal)
- 2-manual Rogers Organ
- Music allowance negotiable
- 4 weeks paid vacation
- Salary negotiable based on experience.

Mt. Calvary United Methodist Church, 175 North Fairville Avenue, Harrisburg, PA 17112. Contact Ann Russ 717-533-5795.

- Organist (interim or permanent)
- 9:00 AM Sunday service
- Reuter Pipe Organ
- Additional responsibilities include accompanying and practicing with the adult choir at their Thursday evening rehearsal, selecting music for worship, working with Pastors on seasonal music, special services and hymn selections.

First Church of the Brethren, 219 Hummel Street, Harrisburg PA 17104. Please contact church office at 717-234-0415 if interested for more information.

- Minister of Music (or split position)
- Requires an understanding of Lutheran liturgical practices.
- Provide organ accompaniment for two Sunday morning liturgies.
- Direct the adult chancel choir, coordinate with instrumental ensembles and supervise other musical staff.
- Select hymns in consultation with the pastors and select choral music.
- Wednesday evening choir rehearsal
- Attend Monday morning staff meetings if possible.
- While it is preferable that one person hold this position, Zion is open to the possibility that it could be split – an organist and a choir director.
- Three manual pipe organ.
- SALARY RANGES:

Organist/director \$20,000 - \$25,000  
 Organist \$10,000 - \$12,500  
 Choir director \$10,000 - \$12,500

Resumes with a demonstration tape, if possible may be sent to the church no later than November 1, 2003. Zion Lutheran Church, 100 West Main Street, Hummelstown, PA 17036. Inquiries may be made to Dr. Alan Wenrich, senior pastor, at (717) 566-2589, or by e-mail <alanwenrich@zluth.org>. Church website <www.zluth.org>.

**Appreciation**

I wish to express my deep appreciation for the outpouring of cards and messages of condolence from members of the Harrisburg Chapter upon the death of my mother. The sustaining prayers and messages I have received are a great blessing. Thank you so very much, Peter Hewitt.

**PAM in Montreat**

by David Binkley

Annually the Presbyterian Association of Musicians (PAM) sponsors two identical weeks of conferences on Worship and Music in late June limiting registration to 1200 children, youth and adults each week in Montreat, North Carolina.

I attended the first week of the conference and (as usual) I was not disappointed. Michael Lindvall (pastor of Brick Presbyterian Church, NYC) was the preacher and Martin Jean (Yale) was the service and recital organist. Emily Brink (Calvin Institute, Grand Rapids, MI) was the Routley Lecturer and Hymn Festival leader. Several other people lead a variety of workshops and rehearse choirs of children, youth, & adults.

There is so much going on you have to pick and choose classes to attend. The setting is beautiful and it is the one time of the year that I eat grits all week! For comfort, register early and get air-conditioned accommodations. It is a long drive (9-10 hours) but well worth it!

**Monthly Lunch Bunch**

Come join the "Lunch Bunch" on Wednesday, October 8 at 11:30 AM in the Bridges Café at the Radisson in Camp Hill. Please let Doris Savage know by phone, 717-697-4042, or e-mail <dlsavage@att.net> no later than Monday, October 6 if you plan to attend.



**Plan Ahead for Craighead**

David Craighead will play a recital at Grace UMC, 216 State Street, Harrisburg on Sunday, November 23 at 4:00 PM. Tickets are \$10 (Patron levels are also available.) Call the church (717) 238-6739.

<b>Treasurer's Report</b>	Cash in Bank as of 8/15/2003	\$4,007.74
	Total Receipts (+)	\$1,722.00
	Less Total Disbursements (-)	\$1,501.28
	Cash in Bank as of 9/15/2003	\$4,228.46
	Invested Funds (Cassel, Shenk, Stahle, Yocum etc.)	\$16,668.81



## Area Events in The Arts

### Friday, October 3, 2003—7:30 PM

Pine Street Presbyterian Church, 310 North Third Street, Harrisburg, Choral Evensong and Concert featuring The Chamber Singers, Festival Strings and **Thomas Clark-Jones**, organist.

### Friday, October 3, 2003—7:30 PM

St. John's UCC, 1811 Lincoln Way East, Chambersburg, Organ recital by Andrew Henderson celebrating the 40th anniversary of the Moller Organ. Henderson is a doctoral student at Julliard and an Assistant Professor of Organ at Westminster Choir College. Free and open to the public.

### Saturday, October 4, 2003—10:00 AM

St. John's UCC, 1811 Lincoln Way East, Chambersburg, Masterclass with Andrew Henderson. Chorale Preludes of the North German Baroque and in General. The Chambersburg Chapter is sponsoring this free event and invite all to participate.

### Sunday, October 5, 2003—4:00 PM

Frederick Seventh Day Adventist Church, 6437 Jefferson Pike, Frederick, MD. Organ Concert by Christian Lane, winner of the 2002 Arthur Poister Competition, the 2002 Augustana Arts/Reuter Competition, the 2001 AGO Region III Competition, and the 2000 Albert Schweitzer Competition. Admission is free.

### Sunday, October 12, 2003—4:00 PM

Camp Hill Presbyterian Church, 101 North 23d Street, Camp Hill, **Shelly Moorman-Stahlman**, Organist. A free-will offering will be received and childcare will be provided. Call (717) 737-0488 for more information or visit the church's website at <www.thechpc.org>.

### Sunday, October 12, 2003—4:00 PM

Trinity Lutheran Church, 31 South Duke Street, Lancaster, Hector Olivera performing. Tickets are \$10.00. Send a self-addressed stamped envelope and check made out to: Trinity Lutheran Church / Olivera Concert. Seating is by section: Main Floor, East Balcony, West Balcony. Please specify preference.

### Sunday, October 12, 2003—7:00 PM

The Cathedral Church of Saint Stephen, 221 North Front Street, Harrisburg. **Michael Shoemaker**, organist. Service and recital to rededicate the organ. (See article at right)

### Saturday, October 18, 2003—2:00 PM

St. Mark Lutheran Church, 129 South Charles Street, Hanover, Felix Hell, renowned German Organist.

### Sunday, October 19, 2003—8:30 and 11:00 AM

Mechanicsburg Presbyterian Church, 300 E. Simpson Street, Mechanicsburg, Hymn Festival. The Chancel Choir will lead the congregation in a festival of great hymns of the faith. Guest instrumentalists will be the St. Paul's Brass from Carlisle along with members of the Bells of Celebration.

### Sunday, October 19, 2003—4:00 PM

Seminary Chapel, Gettysburg Theological Seminary, Felix Hell, renowned German Organist.

### Sunday, October 19, 2003—7:00 PM

St. Luke's Episcopal Church, 6th & Chestnut Streets, Lebanon. Choral Evensong and Organ Recital by **Michael Shoemaker**.

### Sunday, October 26, 2003—3:00 PM

First United Methodist Church, 64 West Chocolate Avenue, Hershey, **Teresa Bowers**, flute; Elizabeth Asmus, harp. Free and open to the public. Childcare will be provided.

### Friday, October 31, 2003—10:30 PM

Pine Street Presbyterian Church, 310 North Third Street, Harrisburg, *Pipe Screams!* Music for Halloween Night featuring

organists: **Thomas Clark-Jones**, Gary Garletts, **Don Golden**, **Tim Koch**, Mark Laubach, **Shelly Moorman-Stahlman**, and **Michael Shoemaker**. Suggested donation \$5 at the door.

### Saturday, November 1, 2003—8:00 PM (Preludes at 7:30 PM)

National Shrine of Our Lady of Czestochowa, Ferry Road, Doylestown, PA. The Bucks County Choral Society directed by Thomas Lloyd presents its Second Annual Concert of Masterworks for Organ and Choir featuring the Fauré *Requiem*.

### Sunday, November 2, 2003—4:00 PM

Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill, Angela Brown, world-renowned soprano in a concert of operatic arias, sacred songs and spirituals. Free-will offering.

### Sunday, November 2, 2003—7:00 PM

St. Luke's Episcopal Church, 6th & Chestnut Sts, Lebanon. Choral Evensong and Organ Recital by **Shawn Gingrich**.

### Tuesday, November 4, 2003—8:00 PM

Market Square Presbyterian Church, 20 South Second Street, Harrisburg. Recital by Polish organist Marek Kudlicki. Free-will offering. Parking available at Market Square Garage adjacent to church.

## **St. Stephen's Organ Rededication**

The Cathedral Church of Saint Stephen is pleased to announce the completion of its newly refurbished and augmented pipe/digital organ with a Service of Dedication and Recital by Cathedral Organist and Choirmaster Michael H. Shoemaker on Sunday, October 12<sup>th</sup> at 7:00 PM.

The organ was originally built by the firm of M. P. Möller of Hagerstown, Maryland and installed in the Cathedral in 1937. With 54 ranks it was one of the largest pipe organs in Harrisburg and served the parish faithfully for many years. M. P. Möller returned to the Cathedral in 1973 to refurbish the instrument and build a new console. After many years of heavy use the new console proved unreliable and further work was needed.

With M. P. Möller now out of business, a call was made to the Allen Organ Company of Macungie, Pennsylvania. Allen Organ, the world's largest builder of church organs, brought its vast knowledge of pipe and digital combination instruments to the project. Partnering with Robert G. Pierce Pipe Organ Company of Monkton, Maryland, a large pipe and digital organ was possible.

Allen built a new custom four-manual console with all of the controls and devices found on today's modern pipe organs. Dozens of ranks of digitally sampled pipes were added to fill in the areas where the pipe organ was lacking. Allen then interfaced all of the Cathedral's current pipe work into the new console. Mr. Pierce completely rewired the pipe organ, bringing it up to current safety codes and relocated and added several ranks of pipes. The result is an extremely versatile and reliable organ that beautifully enhances the worship life of St. Stephens.

We cordially invite everyone to hear this instrument on Sunday, October 12<sup>th</sup> when Mr. Shoemaker presents his recital at 7:00 PM. A reception will immediately follow the concert in the parish's new multipurpose room. Everyone is also invited to attend a covered dish supper at 5:00 PM in the multipurpose room. Please bring a dish to share.

## Programs for 2003-2004

Submitted by Alan Berlin



Here is an initial look at what is coming in our next program year. Watch for further details as more information becomes available.

### Friday, November 14— 7:30 PM

Craig Williams in Recital – St. Stephen's Cathedral, Harrisburg. Craig is the organist and choir director at West Point Academy.

### Sunday, January 18— 7:30 PM

Member/Student Recital – Derry Presbyterian Church, Hershey. Featuring our members and students along with Jessica Scott (Cassel Scholarship winner).

### Saturday, February 21— 8:30 AM to 12:00PM

Workshops for the Small Church and Used Organ Music Sale – Mechanicsburg Presbyterian Church  
· Anthems for small choirs.  
· Repertoire for beginning organists.  
· Anthem reading session.

### Saturday, March 27—9:30 AM to 12:00PM

Reading session led by Bill Carroll of Hinshaw Publishing Company at Pine Street Presbyterian Church, Harrisburg.

### April / May, 2004—(date and location TBA)

Philadelphia Organ Quartet concert in concert.

### May (date, time and location TBA) Annual Banquet.

## Food for Thought

“I have learned from experience that the greater part of our happiness or misery depends on our dispositions and not on our circumstances.”

Martha Washington

## Deutschland im Juli

by Karen Appel

This past July I had a wonderful opportunity to visit Germany and a small part of Switzerland. I was with a group on a “Trails of the Reformation” tour. The overall experience was incredible.

Our first several days were spent following Martin Luther's life from Eisleben to Eisenach, Augsburg to Wittenberg. I was privileged to play an organ over 100 years old in an Augustinian Monastery in Eisleben where Luther was ordained. Playing A Mighty Fortress...with 41 singers behind me in a room totally made of stone...what a thrill!

Leipzig was our home base for 3 nights. Saturday night we were able to hear an orchestral, choral and organ concert at St. Thomas Kirche. There is nothing like stepping foot inside that church and letting all of the history totally engulf you. Even if you are prepared for that exciting moment, you can't capture into words the emotion of it all. I departed from the group I was with and scrambled around finding my way to the balcony. From where I sat, I could look directly down on to the stage on the back balcony and watch all of the musicians. When I sat slightly forward in the pew and looked left, I could watch Ullrich Bohm play the Bach organ. No words can ever express the thrill of that moment. I was fortunate to hear him play three numbers as part of that concert.

After the concert, I rejoined the group and we were allowed to take our time looking at Bach's stone in the front of the Sanctuary. I saw on a listing of activities that they were having a Sunday evening service at 6:00. I knew our group was touring Berlin on Sunday, but if we could be back before 6:00...Our bus returned to the hotel at 6:03. I flew down two blocks and around the corner to get back to the Kirche. The service had already begun as I slipped into a pew and again sat in total amazement at where I was. I looked around and realized that people had bulletins and hymnals. My next quest was finding them. Luckily a couple came in after me and went to the center aisle and picked up those items. I pondered for a moment whether it would be rude to get up and walk around in the middle of a service. But I might never have this opportunity again, so I bolted for the book and bulletin. Of course, it was written in German, but I had just enough knowledge of the language to get me through. While I don't understand a lot of what I was singing in the hymns, I could pronounce the words, and when it came to the Sanctus, you just knew what it was. I not only participated in the service but took communion, too. It was a church service I'll never forget.

I was also fortunate to hear an organist practicing at St. Ulrich's in Augsburg. I practically had to be pried from the kneeler to leave that afternoon. The other “organ” highlight was on our last day when we visited St. Bartholomew in Mainz. It was just after the morning Mass and our tour guide happened to know the organist. We asked him if he would be kind enough to play the instrument for us. He played four numbers as we sat there in awe. What a worship service—and not one word was spoken.

Throughout the rest of the trip we visited many cathedrals and I was able to purchase CD's from nearly all of them. The stop list for many of the organs is on the inside jacket. It's interesting to note that numerous churches have brochures available asking for money to keep the organs in good condition. One even had the instrument removed from the balcony in the back of the church and placed near a side doorway where everyone could watch the organ being rebuilt. There was a container right there to place your contribution.

Even in smaller towns there is always a “Big Dome” as they call their large churches. It amazes me that so few people are able to keep them in beautiful condition. When I listen to these marvelous instruments, I reflect on how many gorgeous cathedrals they have, and I'm encouraged to note that they all have very active recital series. However, it's distressing to note how few people attend worship services. Just walking through these buildings – one after the other – gave me such a sense of worship and humbleness it's difficult to imagine not wanting to spend every Sunday morning in one of them. The majesty and glory of His name certainly spoke to me every step of this journey.

## Getting to Know You Interviews with our Members

by Ruth Brommer

Wie bisht? What's that, you don't understand? Well then, how about Yoku irashaimashta!? You don't understand that either? Well then, let's try this: How are you? I'm glad you came. The Pennsylvania Dutch greeting may have been familiar to some of you, but the Japanese one? I sat in the parlor of Market Square Presbyterian Church with Dr. Pierce Getz one morning recently and listened in amazement as he talked about studying the Japanese language, first in conversation only, then in learning to read a limited amount of characters. His fluency in Pennsylvania Dutch comes naturally, since it was spoken in his home in Denver, PA in Lancaster County. He now resides in Annville, Lebanon County where such traditions can still be found.



Pierce Getz

Listening to his life story was like watching a tapestry being woven, the events and achievements crisscrossing the humble desire to serve the Lord and his fellow man with the talents he was given. After graduating from Lebanon Valley College with a B.S. in Music Education, he entered graduate school at Union Theological Seminary's School of Sacred Music where he received his Masters Degree. It was even earlier than this that he realized that he felt the challenge of Missionary work, as did his wife, Gene, who he married during the summer between the two years of study in New York. Mention of their interest in mission work to a friend quickly resulted in an invitation from the Board of Foreign Missions of the Evangelical and Reformed Church (later to become the United Church of Christ). The two left for Tokyo, Japan in the summer of 1953 where for the first two years they studied Japanese, while Pierce also filled a position as an organist-choir director at Tokyo Union Church.

At the end of two years, they were assigned to the field, first to Miyagi College for Women in Sendai, later to the Women's College of Doshisha University in Kyoto, both church-related four-year schools with music degree programs. While Pierce taught various music subjects and did much choral conducting, Gene taught courses health and English.

Pierce's legacy to Miyagi College was an all-girl, all-college, audition-only Glee Club. Organized at the student's request, it became very successful in a very short period of time, and continues even today to function as an Alumnae Choir. Upon graduation they originally named themselves the OGs (would you believe the Old Girls!) but were beautifully re-named by their founder as "Prima Fiori," meaning "first Flowers" - infinitely appropriate! This group has invited Pierce back four times, sometimes to conduct choral concerts in conjunction with other guest groups and sometimes in combination with organ recitals.

When Pierce first arrived in Japan, there appeared to be only about six pipe organs in all of Japan ~ which included one new post-war organ in Hiroshima's Peace Church and two old Mollers.

(Continued on page 7)

## Know Your Board Members "SPOTLIGHT on Chuck Yocum"

by Mary Jane Nelson

While reading over the biographical material sent to me by this experienced musician and Chapter member, one phrase crept into my imagination: *Carpe diem!* – Seize the day! It struck me that Chuck had really seized many moments in his life, and thereby took advantage of one-step-at-a-time in his career...even when sometimes he doubted the move.



Chuck Yocum at  
West Point

When he was a sophomore in high school, one of his substitute teachers (who was also his Pastor) asked Chuck to see him after class. Chuck did not sense that he was in any kind of trouble, since the school year had just begun. The Substitute/Pastor related that his church needed an organist, and he knew that Chuck was taking organ lessons.

Chuck jumped at the chance! He became the assistant organist at the Grove Memorial Methodist Church in Lewistown and, in his words, "*held that post on the mighty Hammond for three years!*" He remembers the first day he practiced after school...from 3 to 7 pm. The next day he remembers that his legs ached...as he had used muscles that he didn't know he had! His two organ teachers in Lewistown were Elbert Prettyleaf and Florence B. Kohler.

When he graduated from high school in 1953, Chuck was told that the Calvary Bible Church was in need of an organist. He contacted them and was told he would need to play a service as an audition. He was greatly surprised in the middle of the service when the pastor announced that Chuck was their new organist! For a morning service, an evening service, and a weekday choir rehearsal, he was paid "*the magnanimous salary of \$8.00 a week.*" He held that job for 4½ years, then gave up the position on this three-manual pipe organ.

The reason for the change at this point was that Don Clapper told Chuck about an opening at Westminster Presbyterian Church in Harrisburg. Don knew of Chuck's ability, as Chuck had substituted for Don at Pine Street Presbyterian for 8 – 10 weeks while Don was conducting a tour of Europe. Chuck recalls that during this time, Pine Street was undergoing much construction in the educational wing. The only way to the choir loft was a stairway at the front of the sanctuary, and the organ console was the "old Skinner", which Chuck notes was a challenge.

When he moved to Harrisburg, he began lessons with the late Gordon Breary at St. Stephen's Cathedral, who provided a key to the Cathedral so Chuck could practice there.

In Chuck's words, "*Westminster Presbyterian Church was a challenge, because the choir had a habit of telling the new person how wonderful the previous person was!*" There had been a long string of musicians there, and the previous one had left to become an Episcopal priest. The organ was a two-manual, fourteen rank Möller in a large sanctuary, but the pipes were in a high position so the sound was good.

After four years at Westminster, Chuck decided to move on. It seems that the word was out, within the AGO, that "Yocum is looking!" and lo and behold, there appeared one Sunday morning a committee to observe someone. Some thought it was a pulpit committee

(Continued on page 9)

## Shenk Scholars (Continued from page 1)

**J o s e p h G r i b b** was introduced to the organ by Waneta Benson, with whom he studied for about a year-and-a-half. Because of his intense interest, his parents purchased an Allen organ so he could practice at home, rather than traveling to the church. In March of 2003, Mrs. Benson encouraged Joseph to attend the "Pedals, Pipes and Pizza" event at Lebanon Valley College, and he heard Dr. Moorman-Stahlman play the Bach *Tocatta in D minor*. This is the young man to whom Shelly referred in her September *Bombarde* article, as having noted her registration as she played this selection, and weeks later, reproduced it at his own lesson....a very observant young man! Waneta Benson subsequently told Joseph about the Shenk Scholarship opportunity sponsored by our Chapter, encouraged him to apply, and wrote a letter of recommendation for him. He was very excited about this turn of events!

He relates that he learned so much about the organ in his six one-hour lessons. During the course of the lessons he learned how to play the *Tocatta in D minor*, Bach's *Prelude in G minor*, along with other compositions. He says his favorite part of the course was going up into the pipe chambers at Lebanon Valley. At first, he admits he was reluctant to make the climb up the vertical ladder, but he now says "...it paid off!" He has been asked to play in our January 2004 Chapter Recital for Members and Students.

Joseph also plays the piano and the French horn. He would like to continue all three instruments as long as possible. He states that one of his main goals is to learn to play the OTHER part of the *Tocatta and FUGUE in D minor*! Since he is in seventh grade, I think he has the time to accomplish that goal!



Joseph Gribb with  
Dr. Shelly  
Moorman-Stahlman

## Pipes in Proximity

by Shawn Gingrich

This month my locale takes a southern position and I am sharing information on an instrument that I recently studied as a part of my church's investigation of what we plan to do with our instrument. Interestingly enough the builder of this combination pipe and digital instrument sent a mailing out to AGO members at the same time that I was sending out information to organ builders, otherwise I may never have known about them.

Cornel Zimmer is the fourth generation in his family to work in organ building. His great-grandfather Bernard Pels established the Pels Organ Company in Alkmaar, Holland in 1893. His grandfather Wilhelm Zimmer married into this family and become involved in the business. Cornel's father, Franz Zimmer and his brother were involved in the family business as well. In 1964 the family moved to Charlotte, North Carolina where later Cornell worked in his father's shop. While his father Franz Zimmer has build hundreds of instruments, some even trackers, Cornel in 1992 decided on a different direction—using the digital technology in addition to pipe. They have built over 50 instruments of various designs, some all digital, some all pipe, and everywhere in between. Ironically his interest in this digital work came from his involvement in the Associated Pipe Organ Builders of America (APOBA).



Zimmer Console

He was vice president of the association and was responsible for promoting the pipe organ over its electronic counterpart. His study intrigued him so that he broke away from his family business and established his own shop in Denver, North Carolina in 1995.

St. Thomas Episcopal Church is located off of route 272 north of Lancaster. The building is of contemporary design, built in 1968. They started with an Allen of that vintage though their Sanctuary was designed to house a pipe organ on the rear gallery.



Positiv Division

A new instrument by Cornel Zimmer was installed in the fall of 1997 for about \$306,000. It was a gift to the church from William Weaver and Harold Musser. The instrument is installed in the rear gallery of the Sanctuary. This organ contains pipes for the principal choruses (even in the pedal to some extent), and Swell flute chorus which makes it very deceiving. I would definitely visit this church, hear the organ and without careful investigation, leave believing that a 70-rank pipe organ were installed in the gallery. I think the biggest clue to its digital components is the choir division which is mounted on the walls behind the choir seating area. Among the speakers are some faux pipes that most any organist would recognize as just decorations on speaker cabinets. A careful eye and a tall body like mine might also notice that the Positiv case which hangs off of the gallery does not contain many pipes behind the Principal façade.

In any event, this marriage of Zimmer pipes and Walker digital voices is highly successful, not to mention an incredible delight to play. Most organists revel in playing something full organ which rumbles the architecture, but the favorite part of my visit was just enjoying the Positiv division Holzgedeckt. This stop is so charming and delightful that I could enjoy a practice instrument with just that one stop. Of course there are many wonderful things to hear and one could spend days there exploring everything as you will see by the specification printed on the next page.

I am grateful to the church's choir director Tom Cozulli (an organist too) for meeting me and granting me access to the instrument. Dr. Maria Corley is the church organist.



Great Façade



Great Chest

**Specification, St. Thomas Episcopal Church, Lancaster—**

Cornel Zimmer Organ, Opus 28 22 ranks of pipes, 45 ranks digital\*

GREAT—Manual 2, unenclosed	POSITIV—Manual 1, unenclosed
<i>Violone 16'</i>	<i>Holzgedackt 8'</i>
Principal 8' 61 pipes	Prestant 4' 61 pipes
Bourdon 8' 61 pipes	<i>Koppelflute 4'</i>
Gemshorn 8' 61 pipes	Principal 2' 61 pipes
Octave 4' 61 pipes	<i>Quint 1 1/3'</i>
<i>Spitzflute 4'</i>	<i>Sifflet 1'</i>
Super octave 2' 61 pipes	<i>Zimbel III</i>
<i>Sesquialter II</i>	<i>Krummhorn 8'</i>
Mixture III-IV (1 1/3') 232 pipes	<i>Zimbelstern</i> (Rotating star on case)
<i>Trompette 8'</i>	
<i>Trompette en Chamade 8'</i>	PEDAL—Unenclosed
Tremolo	<i>Untersatz 32'</i>
<i>Chimes</i> (under choir expression)	Principal 16' 32 pipes
	<i>Bourdon 16'</i>
SWELL—Manual 3, enclosed	<i>Violone 16'</i> (from Great)
<i>Quintaton 16'</i>	<i>Lieblich Gedackt 16'</i>
Geigen Principal 8' 61 pipes	Octave 8' 32 pipes
Rohrflute 8' 61 pipes	<i>Viola 8'</i> (from Choir)
<i>Salicional 8'</i>	<i>Pommer 8'</i>
<i>Voix Celeste 8'</i>	Choralbass 4' (ext. from 8') 12 pipes
<i>Spitzflute Celeste II 8'</i>	<i>Hohlflute 4'</i>
Principal 4' 61 pipes	<i>Rauschpfeife II</i> (2 2/3')
Harmonic flute 4' 61 pipes	<i>Contra Bombarde 32'</i>
Nazard 2 2/3' 61 pipes	<i>Holzposaune 16'</i>
<i>Blockflute 2'</i>	<i>Fagotto 16'</i>
Tierce 1 3/5' 61 pipes	<i>Trompette 8'</i>
Plein Jeu III (2') 183 pipes	<i>Rohrschalmei 4'</i> (from Choir)
<i>Bombarde 16'</i>	<i>Trompette en Chamade 8'</i> (from Gt)
<i>Trumpet 8'</i>	
<i>Hautbois 8'</i>	INTERMANUAL COUPLERS
<i>Vox Humana 8'</i>	Great to Pedal 8' & 4''
<i>Clarion 4'</i>	Swell to Pedal 8' & 4'
Tremolo	Choir to Pedal 8' & 4'
Swell to Swell 16'	Positiv to Pedal 8'
Swell Unison Off	
Swell to Swell 4'	Swell to Great 16' 8' & 4'
	Choir to Great 16' 8' & 4'
CHOIR—Manual 1, enclosed	Positiv to Great 8'
<i>Konzertflute 8'</i>	Choir to Swell 8'
<i>Viola Di Gamba 8'</i>	Positiv to Swell 8'
<i>Viola Celeste 8'</i>	
<i>Erzahler Celeste II 8'</i>	Swell to Choir 16' 8' & 4'
<i>Gemshorn 4'</i>	
<i>Flachflute 2'</i>	MIDI 1, 2, 3, 4, 5, 6, 7, 8
<i>Clarinet 16'</i>	
<i>Petite Trompette 8'</i>	9 Levels of Memory per Bank
<i>Cor Anglais 8'</i>	10 General Pistons - Thumb/Toe
<i>Trompette en Chamade 8'</i> (from Gt)	5 Divisional Pistons each
<i>Rohrschalmei 4'</i>	2 Programmable Crescendos, programmable Tutti.
<i>Harp</i>	Transposer, Bass coupler
<i>Tremolo</i>	Many other amenities
Choir to Choir 16'	
Choir Unison Off	
Choir to Choir 4'	

\*Italicized stop names are Walker Paradox technology digital voices.

**Pierce Getz (Continued from page 5)**

Pierce, Gene, and family returned to the US in the summer of 1958, when Pierce immediately began working on a doctoral program at the Eastman School of Music in Rochester, NY.

Although it was never his intention to teach music in the public schools, Pierce had heeded his father's advice and taken a degree in music education at Lebanon Valley College. While studying at Eastman during the year following his return from Japan, he was invited to return to his alma mater in Annville as a member of the music department faculty.

Beginning in 1959 and continuing for the next 32 years, Pierce taught organ and was very active as the director of the college choral organizations. The main one, the touring Concert Choir, recorded more than 35 national broadcasts for NBC in a variety of series such as Great Preachers of America series, the Great Choirs of America series and many, many seasonal broadcasts. They toured the eastern and midwestern United States extensively. Among the outstanding experiences with this choir were the singing at the national tree-lighting ceremony in Washington, DC and a three-week tour which centered mainly behind the Iron Curtain.

In 1978, at the request of some of the alumni of the Concert Choir, he organized the Lebanon Valley College Alumni Chorale. In retrospect, he feels that this has provided his most satisfying choral experience. This year that group will celebrate their 25<sup>th</sup> anniversary, a portion of which celebration includes the release of their second CD and the commissioning of a work by composer Stephen Paulus. The Alumni Chorale performs many different types of classical music, ranging from plainsong to Bach's B-Minor Mass. They have performed with the Harrisburg Symphony on many different occasions.

In the late 1970s, Pierce developed the major program of sacred music at LVC, continuing that work until he retired. In addition to his teaching and conducting duties, he chaired the Organ-Choral Lectureship Committee at the college during his tenure there; played many recitals in the eastern half of the US; was active in many leading church music workshops, especially for the United Methodist Church; guest conducted, and became a much sought-after organ consultant. All the while, true to his desire to serve, he was engaged as church organist and choir director at Trinity Lutheran Church, Lebanon, Salem United Church of Christ and Stevens Memorial United Methodist, both in Harrisburg, and the Annville United Methodist Church.

In 1987 he came to Market Square Presbyterian Church in Harrisburg as Organist and Director of Music, where he recently completed his sixteenth year. After 32 years, he retired in 1990 from his full-time teaching position at LVC, but stayed on as a part-time teacher for three more years. Just this year, he was honored with the Distinguished Alumnus Award from LVC. Within the four years after beginning his tenure at Market Square Church, a new Moller organ of 84 ranks, retaining 22 ranks from the preceding Aeolian-Skinner organ, was

(Continued on page 8)

## Directory Update

We will be printing the new Directory this month. Anyone who has changes to the information collected on the membership application should contact Doris Savage immediately at (717) 697-4042 or e-mail <dlsavage@att.net>.

The new Directory will be available at the November 14<sup>th</sup> Recital held at St. Stephen's Cathedral in Harrisburg. Members are encouraged to pick up their Directory to save mailing costs. An immediate change is listed below:

Don Clapper's new address is 601 Wilhelm Road, Room 145A, Harrisburg PA 17111, phone: (717) 561-7316

## Membership Report

We have welcomed back 114 former members who have renewed and are happy to report that 13 new members have joined our "ranks."

### Please welcome our newest members:

**Thomas Mercer**, from Willow Street, is Director of Music at Ascension Lutheran Church in Willow Street.

**Matthew Wensel**, from Hanover, is organist at Camp Hill United Methodist Church, and is a student at Lebanon Valley College.

## Introducing Some of Our New Members by Doris Savage

As a continuation of last month's introductions we'd like to introduce two more new members.

**Richard Summers** grew up in New Jersey and California but moved to Pennsylvania 17 years ago. Richard has been a church organist since 1971, currently serving as Organist/Choir Director at the 5<sup>th</sup> Street United Methodist Church in Harrisburg. Many years ago he was the assistant to Walter Stiller at St. Patrick's Cathedral in Harrisburg playing for all the masses while the Diocese Choir was touring in the USA and Europe. Richard has recently been appointed as the new music director of Faith Presbyterian Church, Harrisburg.

**Tim Braband** serves as Minister of Music at St. James Lutheran Church in Gettysburg, a position he has held since 1975. In addition to planning worship for the parish, he directs the five vocal choirs and serves as principal organist. A graduate of Susquehanna University, he has done additional graduate study at Westminster Choir College. He serves on the Advisory Board for the Lower Susquehanna Leadership Program for Musicians.

**Pierce Getz** (Continued from page 7) installed.

It has been Pierce's good fortune to have studied with some of the most outstanding organ teachers in the world. During his years in New York he studied under Robert Baker and while at Eastman his teacher was David Craighead. Summer studies in the 1970s and 80s included work under Harold Vogel and Bernard Lagace. In addition, there were historic European organ tours and study at the Haarlem Organ Academy and North German Organ Academy, all of which were strongly influential on his teaching, playing, and conducting of music of the Baroque period. Highlights of such studies included a sabbatical year's study under Bernard Lagace in Montreal and a 1999 Bach Organ Tour which centered on the areas of Bach's life and organs of that period.

In 1995 Pierce organized the Masterworks Chorale at the request of a local travel company. This was an auditioned 35-member choir made up of singers from seven states, including some Alumni Chorale members, who had toured England and Wales in 1996.

In 1998, he reorganized the Masterworks group, this time touring Germany, the Czech Republic and Austria. They ended the tour at St. George's Church, Eisenach, where J. S. Bach had been baptized. After the concert, having received permission to play the organ, Pierce found himself playing "A Mighty Fortress", with members of the Masterworks group gradually joining in. Leaving the church later, he saw the words "Ein' Feste Burg ist unser Gott" engraved in the stone arch above the door. The realization that Martin Luther had preached here on his way home from the trial at the Diet of Worms (where he was directed to cease preaching!) solidified the reverence he felt for the incredible marriage of Music and God's Word.

Reorganizing once again in 2001, the Masterworks group traveled this time to Italy, where the highlight of the tour consisted of singing music of Gabrieli in a Sunday morning mass at St. Mark's in Venice!

So many accomplishments, so many countries, so many memories . . . In a reflective moment, Pierce spoke about how enormously influential the musical education and exposure he received while at Union was in his formative years in terms of the classical sacred genre. He also spoke of the influence singing as a member of the Collegiate Chorale under Robert Shaw has had on his choral work. About his years at Lebanon Valley College he said, "I was fortunate that at LVC, even though a small school, I had students of enormous dedication and great talent. Many were accepted into major graduate schools and are active throughout much of the US as college teachers, church musicians and choral conductors."

His response to questions about vocational activities was predictable: "Music is my life, my passion. I love teaching, playing, consulting, choral conducting and performance. I like reading and fishing, and I used to do that, but other than travel, there just isn't time for other things."

As I prepared for my final question, which is always the same one: Do you have any words of wisdom for young people entering the field of church music today?, I glanced at the clock and was amazed that over two and one half hours had flown by as if it were two and one half minutes! In his own humble, thoughtful and heartfelt way, this was Pierce's answer:

"Considering the direction that church music is taking in so many instances, it is desirable for young church musicians to be competent and flexible in a much wider area than was true in my experience. But I believe that the strength and qualities of real endurance in church music remain most strongly in the classical tradition, and that it is that tradition which most realistically and with greater depth reflects the truth of the faith. While it is necessary, perhaps, to become competent in the non-classical areas, I believe that the future makers of church music should bear those objectives in mind while working with choirs and students, because it is not very likely that young people, for instance, are going to absorb meaningful, theological concepts from 'contemporary' Christian music when compared to the great hymns and choral music of the Christian faith."

**Chuck Yocum** (Continued from page 5)

coming to hear the guest minister, but, no.....they were there to hear Chuck! After lunch, he received a telephone call from the chair of the committee asking him become their new Organist-Choirmaster. This was St. Paul's Lutheran Church in New Cumberland...and Chuck had NEVER played in a liturgical church! At first, he told them he was NOT interested and that they should contact someone else. A strong conversation ensued, and Chuck was asked, at the very least, to come to the church and sit-in on a choir rehearsal. After considerable discussion, he agreed. Secretly, he thought he would go, listen, and then say "Thanks, but no thanks!" BUT, after hearing the choir, he thought "WOW!" At Westminster, he had a good instrument, bad pay, and a so-so choir. At St. Paul's, he would have a good salary, a good choir, and a bad organ. He figured that TWO out of three was better than ONE out of three, so he accepted the job. (He admits that at the time, he did not even know what a "Collect" was.)

Chuck relates, "*Learning can be a crash course, and was in this case. In five years, plans were underway for a new sanctuary, and NEW organ, and I was there for 27 years with the responsibility of four choirs (directing three of them) and this wonderful, new instrument. During this period, a new en chamade trompette was installed on the organ in the 1980s.*"

After 27 years Chuck felt it was time for a move to a smaller church. He received a call from a Pastor who needed an Organist-Choirmaster. So he went to discuss this job in a church with a Rodgers organ and two choirs...Faith Presbyterian in Colonial Park. He had become familiar with the people of this parish back in the days when he served Westminster Presbyterian, having subbed for Edith Jones who was hospitalized. This was at the time when the church was first forming, and there was no church building. Choir rehearsals were in homes of the choir members.

Well, ten years into this job, with a new sanctuary, and just when Chuck was feeling that he'd "*had enough of the electronic instrument*" and should move on, a miracle occurred and the church was able to get a new instrument, fashioned from 26 ranks and the old console of the former Covenant-Central instrument in Williamsport, with 10 new ranks from Eastern Organ Pipes of Hagerstown, and 29 Robert Walker "Digital Equivalent" ranks.

While Chuck was at Faith Presbyterian, the church purchased three octaves of Malmark handbells and four octaves of Malmark choir chimes. Also purchased for the sanctuary was a new Samic grand piano. The church now has seven choirs....four singing and three ringing.

Chuck retired from this "SMALLER" job after 14½ years in June 2003 and is now on the AGO list of substitutes. Since he has been in the Harrisburg Chapter of AGO, he has held many positions, including Dean for two years. He has been on the Board at various times and is "*happy to be back in the loop!*" Chuck says that the Harrisburg Chapter has been a very important part of his life, and enjoys the fellowship and common threads with every one of his many friends. He ended his biographical remarks with J. S. Bach's musical signature....*Soli Deo Gloria!*

We in the Chapter have certainly enjoyed Chuck's presence in our midst, working, celebrating and serving the Lord Jesus Christ. He has certainly "seized the day" on many occasions and we wish him well in the years ahead! Remember that substitute list.....he's ready to "seize" some more days!

**POE Scholar**

Kelly Medkeff-Rose was our Pipe Organ Encounter Scholar this past summer. She is a junior at Cumberland Valley High School, studies viola with Rebecca Gray, piano with Margaret Maas, and organ with Suzanne Klinedinst. She's in the Susquehanna Youth Chorale, the National Honor Society and the CV orchestra. Here follows a report and letter of thanks from Kelly.



"My name is Kelly Medkeff-Rose. I received a full scholarship to the New York City Pipe Organ Encounter from the Harrisburg chapter of the AGO. The experience I had was incredible. I learned more than I thought I could have ever learned about the organ. I found out about the POE from the organist at my church, Suzanne Klinedinst. I met a lot of people that I became very good friends with. The schedule was busy from very early in the day to very late at night with workshops, chances to play many organs, and yummy meals. Each morning all of the teachers and students scattered around NYC to their assigned churches to practice and then receive lessons. We then met all together at a church for lunch, workshops, master-classes, and anything else that was scheduled for that day. All of the organs I saw were very different, and all of them were beautiful. I had a wonderful time, and I am so happy that I had the chance to go and experience all that I did. Thank you, to the Harrisburg Chapter, for this wonderful experience."

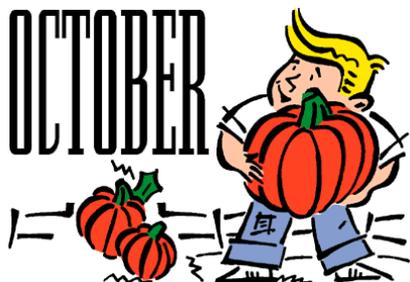
**Appreciation from a Shenk Scholar**

I am writing to let you know about the wonderful experience I had with Dr. Shelly Moorman-Stahlman over the summer. When I found out that I was chosen I was so excited to start my first lesson. When I had my first lesson Dr. Moorman-Stahlman showed me most of the pipes and explained the different types of pipes they had. After we looked at the pipes I did a little sight-reading to see what books I would need. When I got both of my books she picked out four songs for me to work on. They were *Au Clair Da Lune*, *Amazing Grace*, *When The Saints Go Marching In*, and *Ode To Joy*. My experience with Dr. Moorman-Stahlman was educational and it was a lot of fun. I asked her some questions about the organ like kinds of stops and different stops on my church's organ. I didn't realize how much fun it would be to play a pipe organ. I will be playing *Ode To Joy* in my church on September 14. I plan to continue studying the organ. Thank you for giving me this opportunity to experience the Pipe Organ.

Sincerely, Kimberly Walker

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Return Service Requested



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The deadline for each edition of *The Bombarde* is the fifteenth of the month unless otherwise noted. Whenever possible, please submit your items in electronic format. Deadline for inclusion in the November 2003 newsletter is October 15<sup>th</sup>

Please send **all** submissions to:

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