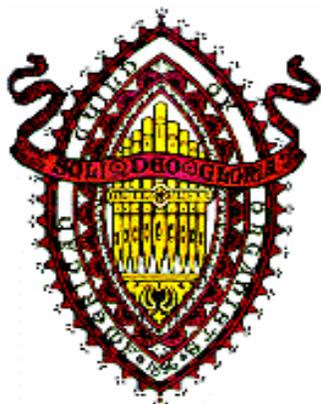


# The Bombardé

## 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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### Harrisburg Chapter Season Debut: Member / Student Recital August 29

Don't miss this exciting event—our first program of the season! Students Ryan Brunkhurst, Greg Doerfler, Joseph Gribb, Elizabeth Jostenski, and Caleb Sisak will be featured. Shelly Moorman-Stahlman reports that all of the Shenk scholarship students are **OUTSTANDING** this year. Those not playing in this program will be heard on April 17. Susan Erickson and Tony Ciucci will represent our membership at the Carlisle event. A freewill offering will benefit the Shenk scholarship fund. The church is air-conditioned!



Directions to First Lutheran Church  
100 E. High Street, Carlisle

From the North on I-81, Take PA-641 Exit #49. Turn right onto Trindle Road (PA-641) which becomes High Street. Proceed west on High. The Church is on the left at the fourth traffic signal.

From the South on I-81, Take PA-34 / Hanover Street Exit #47. Turn left (north) onto Hanover Street. At the fifth traffic signal at the Square in Carlisle, turn right onto East High Street. The Church is one block on the right.

From the PA Turnpike, Take the Carlisle Exit. Bear right onto Route 11 South into Carlisle. After crossing the railroad tracks, turn left at the third traffic signal (the Square) onto East High Street. The Church is one block on the right.

From Routes 11, 34, 74, 94, and 641 Proceed into the square in Carlisle where High and Hanover Streets intersect. Turn onto East High Street. The Church is one block on the right.

### Thoughts from Our Dean by Alan Berlin

By now you've filed away all of your choir's music, polished the handbells, planned all of the summer soloists, picked all of the hymns through December, chosen the repertoire for the fall, sent out letters to prospective choir members, ordered any new music, hired the instrumentalists for Christmas Eve, and waxed the choir room floor. No? Well you better hurry because the first week of September is just a short month away.

I want to encourage you all to attend our first program of the year on Sunday, August 29th. We will hold a Member and Student Recital at First Lutheran Church in Carlisle at 4:00 PM. Yes, this is a bit earlier than usual but we are **PUMPED UP** for a great year! Please plan on attending and bring your friends. Remember to renew your membership and encourage your colleagues to join.

Now, I have to go and polish those handbells.  
Soli Deo Gloria!

### Shenk Scholars Ready to Serve

Shelly Moorman-Stahlman is **VERY** pleased with this year's Shenk scholarship students. She has suggested that their names be listed in this issue and that members call them to play preludes and postlude. She also noted that Ryan, Caleb, and Joseph are ready to substitute in a non liturgical service (if hymns can be given to them well in advance).

Ryan Brunkhurst from Lebanon	964-3223
<brunkhurst@juno.com>	
Caleb Sisak from Camp Hill	763-1551
<sisak123@mconnect.com>	
Joseph Gribb from New Cumberland	774-8284
<dawn@gribbgraphics.com>	
Sara Lenton from Lebanon	273-1826
<gp.lenton@verizon.net>	
Greg Doerfler from Hummelstown	566-1506
<waffleflip@comcast.net>	
Chelsea Barton from Mechanicsburg	737-4930
<mcbarton@aol.com>	
Elizabeth Jostenski from Harrisburg	540-9416
<iluvjesus@paonline.com>	
David Neagley from Elizabethville	362-3549
<neagley@adelphia.net>	
Christine Rowehl from York Haven	938-3901
<parowfam@paonline.com>	

## What Do YOU Do? What works for YOU?

by Ellen Hunt

This is a new column which (with input from members) will attempt to speak to problems and solutions regarding choir building and organ playing.

Summer—the time for relaxation—“cooling out”—“hanging loose.” I’ve found it important to relax and hang loose at each choir rehearsal. Singers need to be encouraged to relax before beginning the strenuous business of singing. Just a few minutes will benefit our overall fitness and our ability to sing in tune and with vitality. So...

1. Stretch and yawn (repeat several times)
2. Sigh from high to low and let every part of the body hang at the waist, limply. Swing arms from side to side.
3. Stand up VERY slowly, vertebrae after vertebrae. When the back is erect, lift the head.
4. Stretch both arms toward the ceiling, bend down and touch the floor (or as far down as possible.)
5. Shake the entire body.
6. Repeat # 2 and 3.

P.S. Remember to breathe during these exercises, and SIGH, SIGH, SIGH! This information comes directly from *Group Vocal Technique* (published by Hinshaw Music #HMB 183) by Frauke Haasemann and James Jordan (Westminster Choir College). If you were privileged to take a class or workshop with Frauke before her death you know how effective these exercises are.

Please contribute anything you have found to be helpful for choirs or organists: techniques, references, special repertoire, etc. E-mail your thoughts to <ellenhunt@comcast.net>. Thanks!

## David Higgs in Camp Hill Recital

On Sunday, September 26 at 4:00 PM one of America’s leading concert organists, David Higgs, Chair of the Organ Department at the Eastman School of Music, will present an organ recital at Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill. This program is a part of the Music, Art & Drama (MAD) series of Camp Hill Presbyterian Church. A free-will offering will be received to benefit the MAD series of Camp Hill Presbyterian Church. Childcare will be provided.

Mr. Higgs appears frequently at major national and international organ festivals and conventions. He was appointed to the faculty of the Manhattan School of Music upon graduation from that institution. Since 1992 he has taught at the Eastman School of Music. His students have won major competitions and hold many of the top positions in the United States.

Mr. Higgs has recorded for Delos International, Pro Organo, and Gothic records.

For more information, please call Camp Hill Presbyterian Church at 717-737-0488. Next month’s *Bombarde* will contain more complete information also.



## Positions Available

Choir Director and / or Bell Choir Director. These can be separate positions or a combined position.

Choir Director is responsible for directing one adult choir, selecting anthems appropriate to the Church year, maintaining music library, and hiring paid soloists as needed. One weekly rehearsal, one Sunday morning service, other occasional services as scheduled. Choir includes a paid quartet. Salary up to \$3,800 on a 10-month basis from mid-August through mid-June based on experience.

Bell Choir Director is responsible for directing one adult bell choir, selecting music appropriate to the Church year, making bell assignments, and maintaining music library. One weekly rehearsal, generally one monthly performance during Sunday morning service, other occasional services and adult choir accompaniment as scheduled. Salary up to \$1,900 on a 10-month basis from mid-August through mid-June based on experience.

Please send resume to: Second United Church of Christ, C/O Music Committee, 251 Verbeke Street, Harrisburg, PA 17112.

## Monthly Lunch Bunch

The monthly lunch bunch will meet on Wednesday, August 11<sup>th</sup>, same time, same place: 11:30 AM at the Bridges Café in the Radisson, Camp Hill. Please contact Doris Savage no later than the Monday, August 9<sup>th</sup>, if you plan to attend 717-697-4042, or email <dlsavage@att.net>.



## LOOK at THIS!

## Program Sneak-Peek

Mark your calendars, plan to attend, and plan to invite a friend!

Sunday, August 29, 2004—4:00 PM Member / Student recital, First Lutheran, Carlisle (see page 1 for more info).

Saturday, October 9, 2004 Organ Crawl to Lancaster

Saturday, November 6, 2004—9:00AM to 12:10PM Workshops, Christ Presbyterian, Camp Hill

- Conducting from the console
- Hymn playing
- Easy improvising
- Organ/Piano repertoire

Saturday, February 5, 2005—9:00AM to 12:10PM  
Workshops, Christ Presbyterian, Camp Hill  
Anthem Sharing

Sunday, April 17, 2005—4:00 PM (Note this change of date)  
Member / Student recital, St. Stephen's, Harrisburg

Saturday, April 30, 2005 Pedals, Pipes, and Pizza at Lebanon Valley College

Monday, May 9, 2005—6:30 PM Banquet at Radisson/Penn Harris, Camp Hill

## Membership Renewal 2004-2005

Submitted by Doris Savage

The membership renewal process is in full swing. For those of you who have not renewed, please do so as soon as possible to save us the cost of mailing further reminders. If you have renewed you will find your card inserted into the page below. Please send membership applications to Doris Savage, Membership Chair: 12 Wineberry Drive, Mechanicsburg, PA 17055. Be sure to complete the bottom portion of the form to ensure that the Chapter's membership records are accurate. National Headquarters would like membership completed no later than August 31<sup>st</sup>.



We currently have received 87 renewals and 6 new memberships for a total of 93.

Welcome our newest members:

Charles Grove  
P. O. Box 306  
Schaefferstown, PA 17088  
717-949-2787  
<firecracker@nbn.net>

Beverly Palmer  
273 Austin Drive  
Grantville, PA 17028  
717-469-7127  
<bpalmer02@comcast.net>

Helen Milliron  
659 Hillcrest Drive  
Carlisle, PA 17013  
717-249-1338  
<hmilliron@earthlink.net>

Rebecca Wilt  
443 Pawnee Drive  
Mechanicsburg, PA 17050  
717-421-3993  
<rwilt@messiah.edu>

## Directory Updates

Kathy Gates' new email addresses are home: <kgates808@comcast.net> and work: <kgates@aeSuccess.org>.

Frances Treisbach's new mailing address is: 137 Leonard Lane, Harrisburg PA 17111-4777.

Please report all updates to Doris Savage 717-697-4042, or email <dlsavage@att.net>.

## Meet Some of Our Newest Members

Our youngest member is **Charles Grove** who lives with his parents and younger brother in Schaefferstown. He attends ELCO Middle School. As a thirteen year old, he already is entrenched in music playing the saxophone, piano and organ and singing in his school chorus. He also is the accompanist for the ELCO Middle School Choral Ensemble. About the organ Charles says, "It's a challenging and fun instrument, and I'm really glad I have had the opportunity to study with Dr. Shelly Moorman-Stahlman."

**Beverly Palmer**, from Grantville, grew up in the Harrisburg area. Her musical study began at the age of 9 with piano lessons followed by organ study (with her piano teacher) at age 16. By age 17 she had her first church position at the Maclay Street Church of God. Beverly later studied organ with Ken Landis. She has been organist at Our Lady of the Blessed Sacrament for the past thirteen years playing for two Sunday Masses. In addition to her church position, Beverly is a Paraprofessional with Central Dauphin Schools in Alternative Education. She and her husband of two years have four grandchildren and one great grandchild.

Meet **Rebecca Wilt** who currently is the head of the keyboard department at Messiah College teaching piano, collaborative piano, class piano and organ. Rebecca has degrees from Luther College and the University of Illinois. Prior to arriving at Messiah College, she spent six years on the faculty at Central Michigan University as head of the accompanying area. Rebecca is adding her name to the substitute list. Check out her websites: <www.rebeccawilt.com> and <www.equinoxduo.com>.

## News on Our Members

Karen Appel had hip replacement surgery on June 29. She says: "For all of your cards, telephone calls, e-mails and most of all your prayers, I thank you. I am so glad to be part of a group that genuinely cares about one of its own. I am progressing quite well and hope to see the 'lunch bunchers' very soon. Hope you all are having a restful summer."

Kay Shupp had knee replacement surgery on July 9.

Waneta Benson had arthroscopic surgery on her left knee on July 13.

We wish each of you a speedy recovery!



## Treasurer's Report



Cash in Bank as of 5/15/04	\$ 268.12
Total Receipts (+)	\$12,317.97
Less Total Disbursements (-)	\$ 7,688.22
Cash in Bank as of 7/15/04	\$ 4,930.87
Invested Funds: Cassel	\$ 6,215.00
Stahle	\$ 1,219.00
Shenk	\$ 3,221.18
Yocum	\$ 3,050.76
Other	\$ 5,538.30
Total Invested Funds	\$19,244.24

If your Membership Card is not attached here, we have not received your renewal as of July 23. Please renew today. If you need a membership renewal form contact Doris Savage 717-697-4042, email: <dlsavage@att.net> or print one from the Chapter Website: <harrisburgago.com/renewal.pdf>.

### Area Events in The Arts

#### Friday, August 6, 2004—12:15 PM

York County Heritage Trust Museum, 250 East Market Street, York, with York AGO co-sponsoring recitalist Syd Small on the historic Tannenberg organ.

#### Tuesday, August 10, 2004—8:00 PM

Cicada Festival, Mt. Gretna, U. S. Army Chorus, no admission charge, only two tickets per person. Phone 717-964-2046 for tickets or send request to The Pennsylvania Foundation/Cicada Festival P. O. Box 637, Mt. Gretna, PA 17064.

#### Friday, August 13, 2004—12:15 PM

York County Heritage Trust Museum, 250 East Market Street, York, with York AGO co-sponsoring recitalist Gerald Mumert on the historic Tannenberg organ.

#### Sunday, August 15, 2004—7:00 PM

Saint Joseph Church, 400 East Simpson Street, Mechanicsburg, **Matthew Wensel**, a senior of Music Education and Sacred Music major at Lebanon Valley College will play an organ recital. All are invited to attend this concert. A free-will offering will be received and a reception will follow. For more information call the recital coordinator at 717-780-2442 or see the article below.

#### Monday, August 16, 2004—8:00 PM

Cicada Festival, Mt. Gretna, Rudy Lucente playing Theatre Organ. There will be five vocalists including his wife Clare as well as George Boyer and his wife Susan. Rudy and Friends will feature classic love songs and Broadway melodies. \$6 admission. Phone 717-964-2046 for tickets via credit card or send a check to The Pennsylvania Foundation/Cicada Festival P. O. Box 637, Mt. Gretna, PA 17064.

#### Thursday, August 19, 2004—7:30 PM

Grace United Methodist Church, 216 State Street, Harrisburg, presents Rhonda Sider Edgington in recital. Free-will offering to benefit the music program. (see below for more details.)

#### Friday, August 20, 2004—12:15 PM

York County Heritage Trust Museum, 250 East Market Street, York, with York AGO co-sponsoring recitalist Richard Barshinger on the historic Tannenberg organ.

#### Friday, August 27, 2004—12:15 PM

York County Heritage Trust Museum, 250 East Market Street, York, with York AGO co-sponsoring recitalist Rodney Barnett on the historic Tannenberg organ.

### Matthew Wensel in Concert

Fellow Chapter Member Matthew Wensel will play a concert on Sunday, August 15, 2004, at 7:00 PM at the Saint Joseph Catholic Church, 400 East Simpson Street, Mechanicsburg. He will play works by Bach, Buxtehude, Sweelinck, Widor, Cherwien, Locklair and Lang.

Matthew is a senior of Music Education and Sacred Music major at Lebanon Valley College in Annville, PA. He currently serves as organist at Camp Hill United Methodist Church in Camp Hill, PA. He also serves as the President of the LVC Student Chapter of the American Guild of Organists. Before coming to Lebanon Valley College, Matthew studied organ with Mary Groft and Scott Fredericks, Minister of Music at St. Matthew Lutheran Church in Hanover.

At LVC he studies organ with Dr. Shelly Moorman-Stahlman and voice with Dr. Rebecca Lister. In addition to his organ studies, Matthew is a member of the Chamber Choir, Concert Choir, and Jazz Band (trombone). In the fall, he will be student teaching in the Cornwall-Lebanon School District in Lebanon. Matthew has performed recitals locally at St. Mark Lutheran Church and St. Matthew Lutheran Church in Hanover, Trinity Lutheran Church in Camp Hill, Pine Street Presbyterian Church in Harrisburg, the Pennsylvania Chautauqua at Mt. Gretna, and at Lebanon Valley College. Matthew also performs annually for the concert series at Trinity Lutheran Church in Latrobe, PA.

The concert is free to the public, however there will be a free will offering. A reception will follow the concert. For more information please call the recital coordinator at 780-2442.

### Rhonda Sider Edgington at Grace UM

Grace United Methodist Church, 216 State Street, Harrisburg, presents Rhonda Sider Edgington in recital Thursday, August 19, 2004 at 7:30 PM. The recital will include *Fanfare for Organ* (Arnatt); *Partita on "Herzlich tut mich verlangen"* (Pachelbel); *O Welt, ich muss dich lassen* and *Schmucke dich, O liebe Seele* (Brahms); *Grand-Choeur Dialogue* (Gigout); *Postlude Festival* (Reuchsel); A jazz set with Eric Sider, trumpeter; *Pastorale* (Reinberger); *Fantasie II* (Alain); *Laudes I* (Eben); and "*Dialogue sur les Mixtures*" from *Suite Breve* (Langlais).

### Report on Trenney Recital May 21, 2004

by David S. Messner

On May 21, 2004, Thomas Trenney, Director of Music Ministries and Organist at First Presbyterian Church in Birmingham, Michigan, gave a very well-received recital at The (Episcopal) Cathedral Church of St. Stephen in Harrisburg. Tom earned both the Service Playing and Colleague Certificates from the AGO before he was sixteen years old, one of the youngest ever to do so. In 2002, he received his Master's degree in Organ Performance from the Eastman School.

Tom's recital covered a satisfyingly eclectic range of compositions, beginning with Charles Ives' wonderful *Variations on America*. As Ives surely must have intended, Tom's performance was alternately grand, sassy, appropriately quirky, and a trifle funky at places. This was only the first of the pieces in which he demonstrated an ability to maintain impeccable clarity at tempos which could mutilate the digits of those with lesser agility.

Next were two of César Franck's *Trois Pièces*, namely *Cantabile* and *Pièce Héroïque*, respectively. The combination of the French Trompette pipes and the Digital Oboe made a rich and beautiful solo reed, especially nice for the deliberate tempo Tom established for the beginning of the *Cantabile*.

Following was a nearly nine-minute improvisation on a theme based on "Three Blind Mice," submitted by Peter Conte, who had once given

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## Getting to Know You — Kay Shupp

by Ruth Brommer

Attending an AGO conference with this lady is all about having fun!! Never without a smile on her face and a twinkle in her eye, Kay's running monologue of mischievous quips and quotes keeps eyes open and heads up. Add a bit of the daredevil to this mix and you are guaranteed never to be bored.



Kay, originally from Watsonstown, Pennsylvania, in Northumberland County, graduated from Warrior Run High School in Turbotville, and from Lycoming College in Williamsport with a B.A. in English and Spanish. She now lives in Wormleysburg and is the organist at Baughman United Methodist Church in New Cumberland.

Her musical career began when she was in first grade. She sang the role of "Flopsy" in the all-school operetta, "Peter Cottontail." She can't remember singing, but does remember that one of her lines was "Let's go get our baskets" and that the rabbit costume was very uncomfortable.

She began taking piano lessons in Watsonstown at the age of 8 from Robert McNally. When in sixth grade, she started to play the piano for Sunday School opening services at Watsonstown Methodist Church and also to sing in the children's choir. In high school, she sang in the high school choir from seventh through twelfth grades. In tenth grade, she started to play for high school assemblies and began taking organ lessons, which she continued throughout college. By her junior year in high school, she had progressed to playing the organ for church services and for weddings. She studied with both Robert McNally and Mary Landon Russell. While in college she also took voice lessons and sang with the Lycoming College tour choir under the direction of Walter MacIvor. Her first professional appearance was at the age of 16 as an accompanist for a performance of a local choral group. She was paid \$15.00 and had her name in the program.

After graduating from college, she married, had a family and a full-time job. Unbelievably, she stopped playing the organ for 20 years! It was through Mr. Purnell Payne, organist at Baughman United Methodist Church, that Kay returned to music. Mr. Payne found out that she had once played the organ, so he asked her to help out by playing the early service. She took some refresher lessons from Ron Sider and has been playing at Baughman ever since!! She was amazed at how the memory of what she had learned returned so quickly - even playing the pedals. When Purnell retired in the early 90's, Kay started to play both services. Since then she has also studied with Dave Binkley.

When she first came to the Harrisburg area, Kay came across the Grantham Oratorio Society, and sang with them starting in 1965, under the direction of Earl Miller and then Ron Sider. She is still singing with Ron in the Central Pennsylvania Oratorio Singers. Kay loves choral music as much as she loves playing the organ, and she gives the credit for that to Ron Sider. She has sung with him in one group or another for over 30 years, and has come to know and love all the great oratorios and choral masterworks because of Ron.

These days, in addition to her organist duties at Baughman, Kay holds a full time job as a secretary at Highmark Blue Shield. She has

two children in the Mechanicsburg area, a stepdaughter in the Carlisle area, and a stepson who lives in Knoxville. She has eight grandchildren/step grandchildren, and fortunately for them, she lives only one half hour away.

Not surprisingly, as outgoing as she is, one of Kay's hobbies is traveling. She has traveled with 'the girls' (of which I am a member) for several national AGO conventions, including New York City and Denver. In the past five years, she has been to Europe twice. Last summer she went to Canada for the Shakespeare festival in Stratford and to the George Bernard Shaw festival at Niagara on the Lake. She frequently goes to New York City, and recently saw Vanessa Redgrave and Brian Dennehy in Eugene O'Neill's "A Long Day's Journey into Night." An extra added attraction was Ed Harris, who was sitting in front of Kay's party in the audience that night. As far as she knows, only three people in the audience recognized him. He was wearing a baseball hat (took it off during the play) and was 'incognito'!

If you are ever lucky enough to be in Kay's party, whether traveling locally or abroad, expect surprises, laughs and especially expect the unexpected!! She's that kind of gal!

### In the City of Angels—AGO Convention No. 47 Mary Jane Nelson, scribe; Zack Sten, photographer

Two years ago at the Philadelphia Convention, the L.A. Chapter had an exhibit booth distributing "C U in L A" buttons. Two thousand fifty of us accepted the invitation from this large Chapter, whose last hosting of a National Convention was 42 years ago in 1962. Delegates arrived from all 50 states and 17 foreign countries to enjoy the cool, dry weather during the first nine days of July 2004.

Barbara Carpenter, Tom Clark-Jones, Mary Jane Nelson, Arnold "Zack" Sten and his wife, Lynn represented Harrisburg's Chapter. We thoroughly enjoyed the weather which remained in the 60s and 70s, rain-free. Note that we found no "fans" in our packets this year! Air Conditioning was plentiful.

The 2004 Convention logo depicting angelic trumpeters announcing the beginning of a musical feast was further amplified by a rank of about 15 glass pipes, painted with an American flag motif, erected by Wilhelmy Organ Company, standing in the indoor pond at the Westin Bonaventure, our headquarters. Attached to this glass rank was a small keyboard available to anyone who cared to try out the mini-organ. It sounded very much like blowing into bottles with different levels of water inside - a most attractive conversation piece.

Several of the Convention venues could accommodate our entire group. At other times we divided into three groups of 600-700 each. Four "reds" and a "yellow" we were. Maybe Tom can write a future summary of what the "yellows" experienced that the "reds" did not. None of us were "green." The Bonaventure housed the exhibits, workshops, choral reading sessions and the Gala Banquet, as well as restaurants and walk-up food purchasing sites. A chronological array of some exciting events follows.

(Continued on page 6)

## Pipes in Proximity

by Shawn Gingrich

Highland Presbyterian Church on the Oregon Pike in Lancaster began with its first worship service in November of 1957 at the Lancaster Poultry Center, later meeting at Manheim Township High School until the first building was completed in April of 1961. The church has had three organs in its 47-year history. They started with a small electronic instrument, then in 1977 when a new Sanctuary was built they got a three-manual Rogers electronic instrument. In 1998, significant renovations costing about \$200,000 were made to the Chancel and the Sanctuary to provide space for a pipe / digital combination organ. The new organ contains 39 ranks of pipes (2,149 pipes) and 34 digital ranks and cost about \$497,000.



The Wicks Organ Company of Highland, Illinois built the organ, its Opus 6374. The instrument was donated to the glory of God and in memory of Morris "Mike" Stoltzfus by his family. A series of dedicatory concerts began in January 1999 when Pierce Getz, the consultant to the Highland organ project, presented the dedicatory concert. The series concluded in May when internationally acclaimed organist, Diane Bish, played.

The oak console has rosewood sharps and diamond-wood draw knobs. With all of the technological advances the console is very user-friendly. As usual with the digital voices by Bob Walker, the quality makes it difficult to distinguish between pipe and digital, even for the most discriminating ear! My favorite rank in this organ is the Montre on the Great. Its warmth and beauty are something to note. Of course for me the flutes are always a point of interest and all of them are exquisite. My favorite reed in the organ is the only one which is pipe - the Great reed named "Mike's Trumpet" for Mike Stoltzfus in whose memory the organ was given.

I thank Fred Buch, Wicks' local representative and Bill Rhoads, who served as chairman of the organ committee, for meeting me along with the others from my church's organ committee to share the instrument.



Kudos to Wicks, Walker, Dr. Getz and this church for a job well done.

See the specification on page 9.

(Continued on page 9)

LA Convention (Continued from page 5)

**Sunday, July 4** – Destination – Hollywood Bowl, for a grand Fourth of July celebration, with close to 18,000 L.A. citizens. We met our first fabulous L.A.-size box lunch – as large as a small cat carrier, with fitted lid slots and a handle. The contents were substantial and tasty! The program was exciting, even though not a note of organ music was heard. A new state-of-the-art shell for the L.A. Philharmonic was used for the first time. It increased the stage by almost a third, improved the acoustics, and integrated lighting and sound into the design. Four large projection screens were added to enhance the Bowl experience for everyone. Marilyn Horne was one of the featured singers, and the actions of the Sesame Street characters provided fun for all ages. Extensively choreographed fireworks matched to the orchestral rhythms of several patriotic encores were *oohed* and *aahed* with appreciation and wonder. However, the "stacked parking lots" (i.e., no passageways between cars, bumper-to-bumper, and no one leaves early) caused an hour's delay in the buses' departure, as buses were also "stacked"!



Tom Clark-Jones, Barbara Carpenter, Mary Jane Nelson and Lynn Sten enjoy the festivities of the Gala Banquet.

**Monday, July 5** – Buses departed at 7 a.m. for three destinations. Mary Preston's recital at the UCC Church in Claremont included the world premiere of the Holtkamp AGO award for Organ Composition – *A Sweet for Mother Goose* by George Akerley, with narrator, based on nine nursery rhymes. Also heard were two concerts at Pomona College: one by the Millenia Consort, organ, brass and percussion, in Bridges Auditorium, and the other at Bridges Hall of Music, by organist Ken Cowan. Both of the Pomona concerts also premiered commissioned works. The second sumptuous box lunch was offered for us to devour on the bus return trip.

That evening, all of the conventioners were present at the recital at the Cathedral of Our Lady of Angels, where the new 4-manual, 105-rank, 6,019-pipe Dobson Organ was heard, along with a massed choral group comprised of the Cathedral Choir, and church choirs of St. Charles Borromeo and St. Cyril of Jerusalem. Byron Adams' *Praises of Jerusalem* was premiered, and Mortan Lauridsen's *Lux Aeterna* and Parry's *I Was Glad*, under Paul Salamunovich's direction, were sung beautifully, accompanied by William Beck at the Dobson. Following that spine-tingling performance, Martin Jean played a stunning organ recital. This instrument was featured with detailed description in the April 2003 edition of *The American Organist*. The nave of the Cathedral is large enough to fit the nave of the Washington Cathedral inside it, without touching its walls. The speaking façade of the organ has as its largest pipes a 32' Prestant, and a 16' en chamade, but in the huge scale of the building they are not out of proportion.



Zack Sten tries out the brand-new Dobson organ at the Cathedral of Our Lady of the Angels. Dobson employee, John Ourensma assists.

**Tuesday, July 6** – Off to UCLA and an organ recital by Dr. Christoph Bull, UCLA's University Organist. He played his own arrangements of de Falla's *Ritual Fire Dance*, and the fourth movement of Mozart's

(Continued on page 7)

**LA Convention** (Continued from page 6)

*“Jupiter” Symphony*. A commissioned work of Ian Krouse, *Chiacona* for organ and guitar was also very interesting. The remainder of the morning, some of us chose to hear George Baker play the Rosales organ at St. Cyril of Jerusalem in Encino, and some went to hear Duo Majoya, comprised of Marnie Giesbrecht, organ, and Joachim Segger, piano, at Bel Air Presbyterian Church.

Tuesday evening we had a choice of three mini-recitals. All five of the Harrisburg contingent chose the Evensong Service at the First Congregational Church, Los Angeles. The music was exquisite, delightful, uplifting and very liturgical, right down to the incense. The homily delivered by The Very Reverend Mary June Nestler, Dean of the Theological School at Claremont, was a unique message for which we hoped to secure a copy. She was a musician before she became a clergy person, and had an excellent background to comprehend the relationship of the two professions in our collective attempts to serve the Lord through music and the Word. Her anecdotal recall was deep, meaningful and quite humorous – a classic sermon!

Before the end of the service, it was announced that Dr. Pamela Decker, recitalist, composer and professor, had fallen on the Narthex stairs to the basement and had broken her right ankle. Next day, we heard that it was instead a bad sprain. She was bandaged and in a wheel chair, but didn't miss any of the events.

The two services we did not attend were an Ecumenical Service at First Baptist Church, and a Shabbat Service at the Wilshire Boulevard Temple.

**Wednesday, July 7** – Another morning of round-robin with three concerts and reds, greens, and yellows, chasing each other around, but the venues were a fair distance apart in some thick traffic, causing us four red groupies to be an hour late getting back to the hotel....and no box lunch this time!

Judith Hancock played works of Mendelssohn and Petr Eben at the First Congregational Church. There are only four organs in this building: the Chancel, Gallery, Gospel and Epistle organs combine to form a five-manual, 339-rank organ with seven digital voices....with Skinner, Schlicker, Muench & Zeller, Robert L. David, Robert Walker, Moller and Hagerstown all having their fingers in the “organic pie.”

Next we heard Paul Jacobs play at the Westwood U.M. Church on a four-manual, 153-rank instrument built by Schantz with additions, by Walsh & Tidwell, of 85 digital voices and 21 percussion possibilities. Paul performed John Weaver's *Tocata*, Handel's *G-minor Concerto* and Reger's *Chorale Fantasy “Hallelujah! Gott zu loben,”* plus a commissioned work, *The Mystery of Faith* by Margaret Sandresky – all from memory! This musical genius will be featured in recital at Pine Street Presbyterian Church in April of 2005 — a hot tip from Pine Street's Minister of Music!

At the last stop of the morning, Wilshire U.M. Church, “ensemble *amarcord*” sang a broad variety of a cappella repertoire ranging from 13<sup>th</sup> century anonymous to Sidney Marquez Boquieren's *Gloria* of 2001. The group was founded in 1992 by former members of the renowned St. Thomas Boys' Choir of Leipzig. The current five-man ensemble has been intact since 1995. Their casual style of dress belies their strict uniformity of tone, pitch, diction and interpretation. Close to perfection – without the tuxedos.

Wednesday evening was the Gala Banquet in the huge California Ballroom of the hotel. Tables for 10—205+ of them! Dinner was yummy topped off by the assortment of luscious desserts stacked in the middle of the table throughout the dinner, to regally tempt us! Consensus was that the last ones to receive their dinner plates would have first choice of desserts. That solution seemed to work well. Our table was comprised of us five Harrisburgers, June Miller, formerly of Penn State organ department, plus two persons from California and two from Florida.

The line-up of Banquet intros and award presentations for NYACOP and NCOI, was followed by a stand-up monologue by “Niles” from the Frazier TV sit-com – David Hyde Pierce. Very few of those present were aware that Pierce had studied organ (Gleason method, of course) and has had a lifetime appreciation of the instrument and its music—and he did have a SHORT career as an organist. He proceeded to enlighten us on the reasons WHY he is no longer an organist.

Points emphasized in this highly-charged revelation were: (1) temperament – not only the temperament of the instrument but also that of the organist; (2) ornamentation – the fact that different kinds mean various things, depending on the composer and the era, and other various criteria. Pierce's final words on this subject: “I DON'T CARE!” (3) registration – a whole host of problems there! (4) ciphers – where in the middle of accompanying a choral concert, one of those can cause the organist to cancel the whole pedal division—and meander to a lackluster ending of the grandiose finish expected—then the discovery that the page-turner had been resting his foot on the top pedal! (5) improvisation – Pierce had attempted to improvise his way through an offertory, resulting in abject failure as he kept adding stops to his build-up, until he ran out of ideas and stops to add, and ended in somewhat of a nondescript whimper. And if that was a hard act to follow, Hector Olivera did precisely that, and topped it. Using a Roland Atelier AT-90S, he was the complete master of that instrument, turning it into a complete combo, or a complete symphony orchestra. Imagine being the piano soloist for Gershwin's *Rhapsody in Blue*, and at the same time being all the instruments of the accompanying orchestra. It is not thought to be humanly possible, but the superhuman Olivera did it right there on the stage. Not that the Gershwin was the finale, though. He also played the role of both organ and orchestra by conquering the final movement of the Saint-Saëns' “*Organ*” *Symphony*. Those present who have had experience with the work declared that “it was all there!” Olivera played other ditties, some take-offs on styles of well-known composers, but those two selections were most appreciated. He is truly an outstanding performer and technician on that digital instrument.

Having a Banquet such as this at National was the first that our PA delegation could remember, at least in the past 20 years.

**Thursday, July 8** – By 7 a.m. most of our 2000+ were on buses headed for Garden Grove and the Crystal Cathedral. The campus was impeccably landscaped and the Carillon Tower and Cathedral are wondrous structures to behold from afar and up close. The Carillon has 52 real bells played by the resident Carillonneur, Rick Breitenbecher, who travels up the tower in a “wire-basket” sort of elevator to his perch with the console and the bells. Those who arrived on the earliest buses could listen to 10-minute concerts of Christopher Pardini playing in the Arboretum on an Aeolian Skinner rescued from another location fol-

(Continued on page 8)

**LA Convention** (Continued from page 7)

lowing an earthquake, and moved to its present location, as is.

Fred Swann, AGO's National President, and former organist at the Crystal Cathedral, presented the morning recital on the Cathedral organ. It is crucial that the instrument be played in the cool of the day and the overcast day on Thursday was most welcome by the planners of this event. Each 5 to 10 degree of temperature fluctuation in the Cathedral can affect the pitch and tone of one or more of the four divisions of the organ, located at the four extremities of the building. Alternative organ registrations must be planned, depending on how much sunlight enters through the glass structure – and where. On Thursday, the sun did not emerge until the recital was almost finished. However, at that time, a portion of the glass wall near the sunny side of the building opened up, folded back, and let the outdoor air circulate the area close to the to-be-afflicted division. It's an amazingly smart building, but the chief reason why this recital was scheduled for 9 a.m.

A quick note for all the ladies: You have NEVER seen such a plush ladies' room in your lives! Imagine chandeliers in the shape of birds in flight, black marble sinks, gold faucets and fixtures, knick-knack shelves with tiny vases with fresh flowers, original art work on the walls! Maybe it's the 8<sup>th</sup> wonder of the world, although only available to HALF the population!

Thursday evening was the premier performance on the new four-manual, 109-rank, 6,125-pipe Glatter-Gotz organ in the recently opened Walt Disney Concert Hall. This is to be the home of the Los Angeles Philharmonic, in addition to the Hollywood Bowl. Dubbed the "French-fry organ," the bourdon pipes are installed at rakish angles around the console area. (See the cover of *The American Organist*, April 2004.) Two works on the program were accompanied by the orchestra: a commissioned work, *Concierto de Los Angeles – Vision escondida y Vision revelada* by James Hopkins, with Cherry Rhodes at the organ, and the Sowerby *C-Major Concerto* with Robert Parris, organist. Joseph Adam played selections by Reger, Vierne and Hakim for organ alone.

**Friday, July 9** – Our second trip to the Cathedral of Our Lady of the Angels for a short recital by Samuel L. "Sal" Soria, Cathedral organist, prior to the Biennial AGO Business Meeting. Noting that continuing education is alive and well, there were a goodly number of members who have recently attained their FAGO and AAGO certification. The 2002 winner of the National Competition in Organ Improvisation, Peter Krasinski, did a stunning interpretation of a theme submitted to him by Ann Labounsky about 30 seconds before his improvisation attempt. The theme turned out to be "Chicago, Chicago, That Wonderful Town..." to emphasize the point, no doubt, that the 2006 AGO Convention will be in ChicAGO! And that's how they would like us all to spell it.

Following the business meeting, the Los Angeles Master Chorale, directed by Grant Gershon, closed the Convention with nine choral works, including the premiere of *Psalms 96* by Michael Bedford, the winner of the AGO/ECS Publishers Award in Choral Composition.

The slate of elected officers was announced, with Fred Swann being elected to serve as President for another two-year term. The roster of other officers and Regional Councillors will undoubtedly be listed in a future issue of TAO.

If you've never been to a National Convention, you are missing an exciting experience and a chance to meet persons from all over the country and the world with similar interests under so many diverse conditions. Every time you climb on a bus or sit down beside someone in a concert, you can have a new friend—even if only for a 15-minute ride or a brief exchange. I traveled 3,000 miles to sit by a man from Toledo in one of the concert halls who, when he found I was from Harrisburg, immediately equated me with TMI, and began to relate his troubles and concerns with his electric company and their tree-trimming habits. I had to tell him that I worked for the Association of which his electric company is a member and I would see that the Vegetation Management Committee would have a report of his concerns at their next meeting. My Harrisburg buddy on the other side of me was getting a blast out of my attempts to be overly diplomatic—and I thought I was getting away from work for two weeks!

You, too, can make a difference, whether or not you are an organist, or just love the music and the great events your National Conventions offer. Plan now to be in ChicAGO in 2006. I intend to be there!

**Trenny** (Continued from page 4)

Tom lessons at a Pipe Organ Encounter. Tom's improvisation was a rich collage, working the theme into many different modulations and harmonic structures, rapid in tempo, and never compromising his trademark clarity.

After the intermission, Tom played Bach's *Fugue in G Major*, the "Jig." He used a light registration of antiphonal flutes and mutations in the choir division, with no principals. Played at a rapid tempo, the light registration provided more evidence of Tom's ability to maintain clarity, complex rhythms and demanding pedal work notwithstanding.

The last scheduled piece was Julius Reubke's towering, elegant, and demanding *Sonata on the Ninety-Fourth Psalm*. For an organist who can hold this piece together, it will use virtually all of the tonal resources of a large organ, and Tom's performance was electrifying. In my nearly forty years in the Harrisburg area, I can't recall a more exuberant audience response as the last note of Reubke's *Sonata* ended. Those in attendance leaped up out of their seats to applaud, whistle, and shout "bravo." This was as true of non-organists as it was of AGO members.

St. Stephen's 39 ranks of very good Möller pipes and its 63 ranks of Allen digital samples provided clean and elegant tonal resources throughout the great variety of registrations used for the recital.

For those who missed Tom's recital, there is a consolation prize. Tom will be at Trinity Lutheran in Camp Hill on October 29th, providing accompaniment to the silent film, *Phantom of the Opera*. I urge you all not to miss this opportunity to hear a magnificent young artist.



Pipes in Proximity (Continued from page 6)

**Specification**Wicks / Walker — Pipe / Digital Combination Organ  
Highland Presbyterian Church, Lancaster, Pennsylvania

[D] = Walker Digital voices

**Great** (exposed)

16' Violone (or Cor de Chamois) [D]  
 8' Diapason 61 pipes  
 8' Montre 61 pipes  
 8' Flute Harmonique 61 pipes  
 8' Bourdon 61 pipes  
 4' Octave 61 pipes  
 4' Spireflute 61 pipes  
 2' Doublette 61 pipes  
 IV Fourniture 244 pipes  
 V Cornet (TC) 220 pipes  
 16' Double Trumpet 12 pipes  
 8' Mike's Trumpet 61 pipes  
 Chimes [D]  
 Tremulant  
 MIDI ON

**Swell** (enclosed)

16' Bourdon [D]  
 8' Principal 61 pipes  
 8' Chimney Flute 61 pipes  
 8' Viole de Gambe 61 pipes  
 8' Voix Celeste 61 pipes  
 8' Flauto Dolce [D]  
 8' Flute Celeste [D]  
 4' Principal 61 pipes  
 4' Flute Octaviant 61 pipes  
 2' Flageolet 61 pipes  
 1 1/3' Larigot 61 pipes  
 V Plein Jeu 305 pipes  
 III-IV Cymbale 220 pipes  
 16' Contre Trompette [D]  
 8' Trompette [D]  
 8' Hautbois [D]  
 8' Voix Humaine [D]  
 4' Clarion [D]  
 Tremulant  
 MIDI ON

**Choir** (enclosed)

16' Contra Viola [D]  
 8' Stopped Diapason [D]  
 8' Geigen Diapason [D]  
 8' Voce Umana [D]  
 8' Dulciana [D]  
 8' Unda Maris [D]  
 4' Principal [D]  
 4' Koppel Flöte [D]  
 2 2/3' Nazard [D]  
 2' Octave [D]  
 1 3/5' Tierce [D]  
 III Mixture [D]  
 16' Fagott [D]  
 8' Trompette Harmonique [D]  
 8' Cromorne [D]  
 8' Chalumeau [D]  
 Harp [D]  
 Tremulant  
 MIDI ON

**Pedal**

32' Violone [D]  
 32' Bourdon [D]  
 16' Open Wood [D]  
 16' Principal (in façade) 32 pipes  
 16' Subbass [D]  
 16' Violoncelle [D] (from Great)  
 16' Contra Viola [D] (from Choir)  
 16' Bourdon [D] (from Swell)  
 8' Octave 12 pipes  
 8' Bourdon [D] (from Swell)  
 4' Choral Bass 32 pipes  
 4' Cantus Flute [D]  
 III Mixture 96 pipes  
 32' Contre Bombarde [D]  
 16' Bombarde [D]  
 16' Contre Trompette [D] (from Swell)  
 16' Fagott [D] (from Choir)  
 8' Trompette (from Great)  
 8' Hautbois [D] (from Swell)  
 4' Clarion (from Great)  
 4' Chalumeau [D] (from Choir)  
 Chimes (4') [D] (from Choir)  
 Tremulant for Cantus Flute  
 Zimbelstern [D] (on toe stud)

**Couplers:**

Swell to Great 16', 8', 4'  
 Choir to Great 16', 8', 4'  
 Swell to Choir 16', 8', 4'  
 Swell to Swell 16', Unison off, 4'  
 Choir to Choir 16', Unison off, 4'  
 Great to Pedal 8', Swell to Pedal 8',  
 Choir to Pedal 8'.

**Combination Pistons:**

8 Thumb Pistons affecting the Great and Cancel, 8 Thumb Pistons affecting the Swell and Cancel, 8 Thumb Pistons affecting the Choir and Cancel, 8 Thumb Pistons affecting the Pedal, 12 General Pistons affecting the entire organ Duplicated by Toe Studs. , General Cancel, Setter Piston.

**Accessories Include:**

Crescendo Pedal, Adjustable Bench, Great to Pedal Reversible - Thumb and Toe, Swell to Pedal Reversible - Thumb and Toe, Choir to Pedal Reversible - Thumb and Toe, 32' Violone Reversible - Toe, 32' Bourdon Reversible - Toe, 32' Contre Bombarde Reversible - Toe, Sforzando Reversible - Thumb and Toe, Great/Choir Transfer, Programmable Crescendo and Sforzando, MIDI In-Through-Out interfaces and connectors, Include 8 Pistons for MIDI functions, MIDI Sustain Toe Stud, 13 Position Transposer.

**Have You Seen This One?**

by Chuck Yocum

This month we will attempt to offer something new to our members by giving suggestions of organ music that you may not have. Many organists like to know what their colleagues are playing and who the publishers are. We begin with Set 6 of 6 *HYMN PRELUDES* by John Eggert and published by Concordia (number 97-6764). The first piece is *In Thee Is Gladness* using Flutes 8' & 2' with no pedal. The length is 2 pages (23 measures) and would be considered easy. The second one is *Come Down, O Love Divine*, 3 pages in length (42 measures) and is registered for 2 manuals & pedal. I would also consider this piece easy. Third is an arrangement of *A Mighty Fortress Is Our God*, using 2 manuals & pedal. This piece is 3 pages in length and is considered medium difficulty because it has some tricky rhythms and ends with a few double pedal chords. This would be a challenge for those playing easy music and would be good for something to work forward in doing at a time when accomplished. *Praise to the Lord, the Almighty* is the next setting and is 5 pages in length. This could be an excellent Postlude or a Festive prelude. Pages 1-3 & 4 have no pedaling and the piece could be classified as medium in the easy to difficult range. *Christ Is the World's Redeemer* is a scant 3 pages in length and has minimal pedaling (All half & whole notes). The duration is about 1 1/2 minutes in length and would be a fine prelude or offertory voluntary. Numbers 5 & 6 are the same Welsh tune with two different titles. The first title is *God, Who Made the Earth and Heaven* and the second title is *Go, My Children, with My Blessing*. This lovely arrangement is but 2 pages in length and could be repeated changing the solo stop the second time around. Pedaling is all whole notes, and tied over for the first 15 measures. The pedal note changes for three measures and goes back to the first one for 9 more measures, tied. This should be classified as very easy.

**Whitney Awarded**

Craig R. Whitney, noted Author, Journalist, and Managing Editor of The New York Times, received the AGO president's award for distinguished journalism and promotion of the pipe organ and its American masters.

The prestigious award is presented biennially, in conjunction with the AGO National Convention, to recognize outstanding contributions to the art of the organ in the United States.

Whitney has worked as reporter and foreign correspondent for The New York Times in New York and other cities around the world. He is author of the acclaimed book *All the Stops: The Glorious Pipe Organ and Its American Masters* (PublicAffairs, 2003).

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**Submission to  
*The Bombarde***

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 September 2004 newsletter is August 15, 2004. Please send **all** submissions to:

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