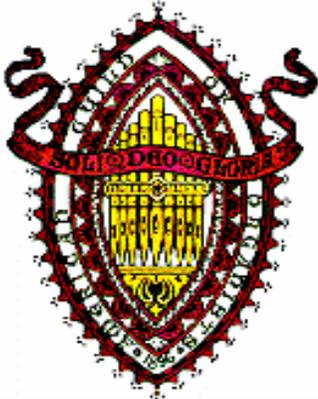


American Guild of Organists - Harrisburg Chapter



Workshop Wrap-Up



From left to right: Chuck Yocum, Robert Lau, David Binkley, Lou Ann Potter & Pierce Getz.

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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Kudos to our November 6 workshop leaders: David Binkley, Pierce Getz, Robert Lau, and Lou Ann Potter. Special thanks go to Mary Jane Nelson, our publicist. Les Powell of the Patriot News spent the morning with us at Christ Presbyterian, and headlined our event on page B4 of the Sunday, November 7 paper. He and the photographer appeared to enjoy the music (particularly the piano/organ duets played by Lou Ann Potter and Chuck Yocum). "I'm glad I made the trip," said a woman from Hagerstown. "I left home early, but it was worth it," remarked an AGO member from Lebanon. "This seems like a great organization. Everyone is so friendly," said a participant who joined our chapter that day. Plan to attend our next workshop: "Anthem Sharing" on Saturday, February 6, 2005, from 9:00am to 12:10pm at Christ Presbyterian Church, Camp Hill. Come at 8:30 for a delicious continental breakfast! Specific information will be in the next *Bombarde*.

A Note from Pierce Getz

In response to inquiries regarding Pierce Getz's arrangement and re-harmonization of *Jesus, Lover of My Soul*, there is no copyright involved, so anyone is free to use it as desired. If this piques interest on the part of anyone who didn't attend the workshop on hymn playing, please feel free to be in contact with Pierce Getz <percegetz@msn.com> or 717-257-1275.

Program Schedule

**LOOK
at THIS!**

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

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

Sunday, April 17, 2005—4:00PM Member / Student Recital, St. Stephen's Episcopal Cathedral, Harrisburg.

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

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

Food for Thought

When one door of happiness closes, another opens: but often we look so long at the closed door that we do not see the one which has been opened for us.

Helen Keller



From the Editorial Board

Shenk Scholarship Students – 2004!

Chapter Three

by Mary Jane Nelson

And now comes the third installment of biographical information about our Summer-of-2004 Shenk Organ Scholarship Students. It is most interesting to find that the lives of these young musical folks are as diverse as those “more senior” members of the Chapter whose lives have been highlighted every month for the past few years.

David W. Neagley from Elizabethville, is an 18-year-old with dual educational tracks. He is currently in the senior class at Upper Dauphin High School, but is also enrolled as a full-time student at HACC, taking courses there to fulfill the remainder of his high school credits, plus he has the opportunity to transfer to another institution next school year!

David has studied piano for seven years under the tutelage of Jeanne Chubb who is music director at Linglestown Life United Methodist Church. He is a member of David’s Church in Killinger, Pennsylvania, and is very involved in its music program – playing offertories, special music, and assisting with accompanying hymns.

At Upper Dauphin High School, he sings and accompanies the school Ensemble and Trojans – a select singing group, currently under the direction of Sharon Styer. This group was previously directed by Sally Cummings, an AGO member. In addition to these activities, in past years he has participated in school musicals, both on stage and in the pit orchestra.

In David’s spare time, he enjoys painting with watercolor and pastel. He is a member of the Upper Dauphin Livestock 4-H Club, and is the Vice President of the Upper Dauphin Area Chapter of Future Farmers of America. This school year, on March 11, 2005, he is planning a 12-Hour Mini-THON at the high school to benefit the Four Diamonds Fund. We congratulate him on this benevolent outreach.

His comments on the lessons of the past summer: *The experience of starting the organ was very rewarding. I appreciated the scholarship opportunity and have continued taking lessons.*

Christine Rowehl, age 15 and a sophomore at Redland High School, has been playing piano for seven-and-a-half years. She has participated in the National Piano Guild Auditions and recently played at the Dorothy Sutton Piano Festival at Messiah College.

Some of her school subjects this year are Algebra II, AP American History, Honors English, and German II. In extracurricular activities she is a member of the German Club and “Volunteer”. Christine has been running with the Redland varsity cross-country team for two seasons, and as a member of the swimming team, she currently holds the school record for the breaststroke.

Christine lives with her mom, dad, brother and grandmother....and their four cats. She loves cats and dogs, and is a regular volunteer for PAWS at PetSmart. Someday she hopes to become a veterinarian.

She is to be congratulated on the high goals she has set for herself, and for her present accomplishments, and we encourage her on her way to being an organist, also!

Have You Seen This?

by Chuck Yocum

This month we look at Set 3 of *Six Hymn Improvisations* by Kevin Hildebrand published by Concordia Publishing House (97-6938).



The first one is a lovely setting of *Beautiful Savior* using Strings 8’ on the manual and a Bright Flute 4’ in the Pedal as the melody. (I have used a 2’ flute, which sounds better to me).

The second is known by two different titles: *Come, Holy Ghost, Our Souls Inspire* or *Lord God, To You We All Give Praise*. The melody uses an 8’ reed with the accompaniment using 8’ flute and strings and the pedal using 16’ & 8’ to balance.

The third piece is titled *From Depths Of Woe I Cry To You*. It is a canon at the Octave with a light 8’ reed in the pedal and a light 8’ reed in the right hand. The other manual uses an 8’ Flute.

Holy God, We Praise Your Name is the fourth piece. This is quite easy with the melody on an 8’ reed, the accompaniment using a Flute 8’ and pedal 16’ & 8’ to balance. Everyone should know this tune, GROSSER GOTT.

JESUS, MEINE ZUVERSICHT is the tune for selection number five, best known as *Jesus Christ, My Sure Defense*. This is a bit tricky, but a wonderful voluntary. The Swell uses an 8’ Reed, Great uses Flute 8’ & Principal 4’, and Pedal uses Flutes 16’ & 4’.

The last number is a setting of *A Mighty Fortress Is Our God*. Swell calls for Chorus Reed and Mixture, Great calls for Plenum and Pedal calls for 16’, 8’, 4’ with Great to Pedal—a good piece to learn for a Postlude (Especially Reformation or Funerals.)

Monthly Lunch Bunch

Will not meet this month. Happy Holidays and please join us next year on the second Wednesday of the month!

Electronic Newsletter

Thirty-four of our Chapter members read *The Bombarde* on their computers. If you’d like to join them, contact Shawn Gingrich <shawn.gingrich.firstumchershey.org>.

Directory Updates

Submitted by Doris Savage

New Member:

Richard Frey (Dual) Minister of Music
 1633 East Berlin Rd. Trinity U. C. C.
 New Oxford, PA 17350 116 York St.
 Home Phone: 624-7574 Hanover, PA 17331
 Church Phone: 637-2233 (ext 226)
 e-mail: <rfrey@trinityucchanover.org>

New Member:

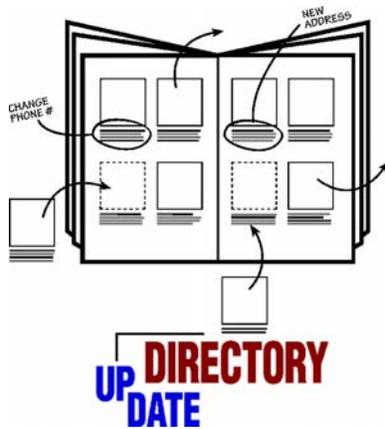
Bill Jewby (Regular) Director of Music/
 230 Old Laudermilch Rd. Organist/Choir Director
 Hershey, PA 17033 St. John's U. M. C.
 Home Phone: 534-1562 165 Firehouse Rd.
 Church Phone: 469-7181 Grantville, PA 17025
 e-mail: <bill.jewby@verizon.net>

Corrections to the 2004-2005 Directory:

Mary Stryker's e-mail address is:
 <Marybstryker_1999@yahoo.com>

Lee Frank's e-mail address is:
 <lmfrank@world-net.att.net>

Timothy Koch's Church Phone is 737-8635



Changes to the 2004-2005 Directory:

Christine Rowehl's e-mail address is <parowfam@ptd.net>

Treasurer's Report		Cash in Bank as of 10/15/04	\$ 5,448.78
		Total Receipts (+)	\$ 2,110.14
		Less Total Disbursements (-)	\$ 2,732.48
		Cash in Bank as of 11/15/04	\$ 4,826.44
		Invested Funds: Cassel	\$ 6,215.00
		Stahle	\$ 1,225.44
		Shenk	\$ 2,147.57
		Yocum	\$ 3,061.87
		Other	\$ 7,557.53
			Total Invested Funds

Welcome Our New Members



Richard Frey, whose primary chapter is the York Chapter, was born in Bethlehem, PA. As a 5 year old, he listened intently to his sister's piano lesson and then played her lesson after the teacher left! After high school, Dick went to Westminster Choir College, then on to Boston University for a Master's Degree in Organ. He has had full-time positions in Binghamton, NY; Wayne, PA and from 1972 – 2003 in Ridgewood, NJ. This past July he became Director of Music at Trinity U. C. C. in Hanover. He and his wife, a vocal music teacher, are enjoying their home on 12 acres between New Oxford and East Berlin. Dick says he is very impressed with the Harrisburg Chapter and is looking forward to becoming active in Chapter activities. Dick attended the workshop on November 6th!

Bill Jewby studied piano under Adolph Torovsky in Washington, D. C. He served as organist/choir director at an Episcopal church in Arlington, VA when he was a teenager. At his second church, on the Eastern Shore of Maryland, the organ was a pump organ! Bill has taught piano and organ and has played at skating rinks, hotels, cocktail lounges, social clubs, radio and TV shows and Penn State graduations. Currently Bill is Director of Music / organist / choir director at St. John's United Methodist Church in Grantville. Bill attended the November 6th workshop.

Positions Available

- Organist / Pianist needed.
- One Sunday service (10:15AM); Average attendance is 115.
- Accompany Senior Choir weekly and Youth and Handbell Choirs occasionally.
- Wicks Pipe Organ, 17 ranks, 2 manuals.
- Salary \$5,100 with \$300 expense account for music; four weeks paid vacation.

St. Peter's Lutheran Church, Broad & Paxton Streets, Highspire, PA 17034. Contact Kay Sutch 717-939-6303.

- Director of Music
- 2 Sunday services (9:00 & 10:30 A.M.)
- Plan and prepare music for worship services.
- Direct 5 choirs (4 choral, 1 handbell)
- Position available January 1, 2005.

Christ Church (United Church of Christ) 247 South Market Street, Elizabethtown, PA 17022-2419. Contact: Kendra Lauer 717-367-1986 or Fax resume to 717-367-7025

SPOTLIGHT on Deborah Dillane

by Mary Jane Nelson

I have been acquainted with Deb Dillane since the days before either of us were involved in the Harrisburg AGO Chapter. Her husband, Bob, was one of the first handbell choir directors at Trinity Lutheran in Camp Hill, and was instrumental (not a pun) in starting a volunteer orchestra at the church, which met every Saturday afternoon and gave twice-yearly concerts. The first time I was aware of her stellar ability as a piano accompanist was when she accompanied Bob at a recital he played on the alto saxophone. It's hard to believe that they now have a daughter, Erin, a junior at St. Olaf College in Northfield, Minnesota, who will be studying abroad in Florence and London from January to May, with a career goal of being an arts administrator or a museum curator. Another daughter, Kristen, is a senior at Hershey High School, hoping to attend Susquehanna University to major in some form of business. How the years pass us by!

But back to child Debbie, who at age five began to take piano lessons, after watching her cousins practice. These cousins – five or six years older than Deb – were her inspiration. She must have studied well, because by the time she was in sixth grade, she was accompanying her first choir. Around this same time she also started playing piano for Sunday School.

Her junior high band director liked to use an electronic organ to play with the band, to cover up the absence of low brass, or to boost the trumpets. So she did that bit for three years. When her church organist's wife became ill, and he had to resign, Deb was asked to take over the organ, since she had "experience". The difficulty, according to her, came when Deb was also asked to direct the choir. Two of the choir members were her father and mother! This job began when Deb was in ninth grade and continued until she went to college. During this time, she also began to take organ lessons.

After high school graduation, she first attended Westminster Choir College, but did not like the very small conservatory atmosphere. She transferred to Lebanon Valley College and graduated with a B.S. in Music Education. While at LVC, she was a piano major. At the beginning of her junior year she and a few friends tried to get organ lessons, but Dr. Pierce Getz's schedule was too full. This group of eager students went to the dean who subsequently hired Dave Binkley to teach organ. Deb studied with Dave for that year, but then was not permitted to have lessons while she was student teaching in the first semester of her senior year. During the second semester, she studied with Pierce Getz, and those lessons continued for several years following graduation.

Deb accompanied the Lebanon Valley College Alumni Chorale for 14 years, and was accompanist, under Pierce's direction, for the Masterworks Chorale trips to England, Germany and Italy. She notes that these were "...experiences I will never forget!"

She was on the faculty of Milton Hershey School for 14

years, teaching private piano lessons, group lessons, Introduction to Music, and accompanying the Varsity Choir, New Horizons show choir, and Catherine Hall Choir. Deb was also Chapel Organist for three years.

She is currently the accompanist for the Susquehanna Youth Chorale and has served as accompanist for faculty and student recitals at LVC and Elizabethtown College.

Deb has worked in several churches throughout her career, most recently at Christ Lutheran Church in Elizabethtown, where she has been organist for nine years. This past summer, her position increased to add Youth Choir, instrumental music, middle and high school education, plus confirmation classes!

Seems like quite an increase to me, but more power to her! I am certain that she will do a commendable job in any task she is asked to accomplish. It is great to have her as a colleague in the Harrisburg Chapter....as well as a friend from the past.

Executive Committee Report

The Board met on October 26th at the Trinity Lutheran Church in Camp Hill. The Dean reported that the Organ Crawl was a success and thanked Ken Kline for



organizing it. It was decided that the Dean will draft a letter to funeral directors stating the present fees for organist services at funerals and encourage them to follow these guidelines. The Sub Dean reported that the Program schedule has gone well thus far.

Secretary, Ken Walker, thanked Mary Jane Nelson for serving as acting Secretary during his recent illness. Kathy Gates, Editorial Board Chair, thanked Shawn Gingrich, our newsletter editor, and everyone for supporting a successful newsletter. Doris Savage, Membership Committee Chair, reported we have 134 memberships received this year. It was decided that a membership form will be included with the organist substitute list sent to churches where the organist is not a member of our Chapter. The Violet Cassel Scholarship competition will be held February 26, 2005, at St. Stephen Episcopal Cathedral in Harrisburg. Tom Tiehel will chair the competition and make arrangements for judges.

The Dean will search for a chair of the Nominating Committee, which will report at our next meeting on January 18, 2004, 7:00pm at Trinity Lutheran Church in Camp Hill. These meetings are open to the membership.

Area Events in The Arts

Wednesday, December 1, 2004—12:10 PM

Pine Street Presbyterian Church, 310 North Third Street, Harrisburg, Advent Recitals at the Noonhour, featuring **Thomas Clark-Jones**, organist. The recital will be followed by a lunch of Bread and Soup (cost \$3) with proceeds going to Downtown Daily Bread.

Friday, December 3, 2004—12:00 PM

Trinity UCC, 116 York Street, Hanover Advent Musicales and Lunch, *An Appalachian Christmas* - Ron Schloyer, autoharp, banjo, and guitar. Lunch will be at 12:30 PM, following the concert. Cost - \$3 for lunch (takeout is available), Concert is free (free-will offering).

Saturday, December 4, 2004—7:00 PM

Penbrook UCC, 56 Banks Street, Harrisburg presents the Hershey Handbell Ensemble under the direction of **Shawn Gingrich**. A free-will offering will be received. See page 6 for more details.

Saturday, December 4, 2004 - 7:30 PM

Palm Lutheran Church, West Cherry and South Railroad Streets, Palmyra, Alumni Chorale of Lebanon Valley College directed by **Pierce Getz** presents *A Festival of Carols*. Tickets \$10 and \$8 (seniors and students).

Sunday, December 5, 2004—8:30 & 11:00 AM

Camp Hill Presbyterian Church, 101 North 23d Street, Camp Hill, Church Choirs present music for Advent and Christmas, featuring Brass Choir under the direction of David R. Getz; Carol, Westminster, Kirk and Sanctuary Choirs, **David Binkley**, organist / choirmaster. Call 717-737-0488 for more information or visit the church's website at <www.thehpc.org>.

Sunday, December 5, 2004—3:00 PM

First United Methodist Church, 64 West Chocolate Avenue, Hershey presents the Hershey Handbell Ensemble under the direction of **Shawn Gingrich**. The concert is free and child care will be provided. See page 6 for more details.

Sunday, December 5, 2004—3:00PM and 7:00 PM

Miller Chapel, Sheridan Avenue, Lebanon Valley College, Annville, presents "Christmas at the Valley."

Sunday, December 5, 2004 - 7:30 PM

Market Square Presbyterian Church, 20 South Second Street, Harrisburg, Alumni Chorale of Lebanon Valley College directed by **Pierce Getz** presents *A Festival of Carols*. Tickets \$10 and \$8 (seniors and students). Free parking in Market Square Garage adjacent to the church.

Monday, December 6, 2004—7:00 PM

Grantham Church, 421 Grantham Road, Grantham presents the Hershey Handbell Ensemble under the direction of **Shawn Gingrich**. A free-will offering will be received. See page 6 for more details.

Wednesday, December 8, 2004—12:10 PM

Pine Street Presbyterian Church, 310 North Third Street, Harrisburg, Advent Recitals at the Noonhour, featuring **Mark Cole**, organist. The recital will be followed by a lunch of Bread and Soup (cost \$3) with proceeds going to Downtown Daily Bread.

Friday, December 10, 2004—12:00 PM

Trinity UCC, 116 York St., Hanover, Advent Musicales and Lunch, *A Baroque Christmas* - **Richard Frey**, organ; Jason Leckrone, violin. Lunch will be at 12:30 PM, following the concert. Cost - \$3 for lunch (takeout is available), Concert is free (free-will offering).

Sunday, Dec 12, 8:00 and 10:30 AM Services

Trinity UCC, 116 York Street, Hanover - Bach Cantata #142 *To Us a Child Is Born* with Sanctuary Choir, Joyful Singers, soloists, and chamber orchestra; Susan Frey, director; **Richard Frey**, organist.

Sunday, December 12, 2004—3:00 PM & 7:00 PM

First Presbyterian Church, 140 East Orange Street, Lancaster, presents The Wheatland Chorale in their annual Christmas Program. Tickets will be required. Call 717-394-6854.

Sunday, December 12, 2004—4:00 PM

First Lutheran Church, 100 East High Street, Carlisle presents Bel Voce; **Teresa Bowers**, Artistic Director in the Sixteenth Advent / Christmas Lessons and Carols. A freewill offering will be received to benefit Cumberland Valley Habitat for Humanity. For more information, call 717-249-3310 or visit <www.firstlutherancarlisle.org>. See page 6 for more details.

Sunday, December 12, 2004—7:00 PM

Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill presents Christmas at Trinity, an all-church musical celebration with orchestra including John Rutter's *Magnificat* along with other seasonal music. A Free-will offering will be received.

Wednesday, December 15, 2004—12:10 PM

Pine Street Presbyterian Church, 310 North Third Street, Harrisburg, Advent Recitals at the Noonhour, featuring **Pierce Getz**, organist. The recital will be followed by a lunch of Bread and Soup (cost \$3) with proceeds going to Downtown Daily Bread.

Saturday, December 18, 2004—7:00 PM

Mechanicsburg Presbyterian Church, 300 East Simpson Street, Mechanicsburg, A gala concert by the St. Paul's Brass Quintet and Four Winds Saxophone Quartet will include holiday music by each of the groups and music for brass and organ. There will be a free-will offering and childcare will be available.

Sunday, December 19, 2004—4:00 PM

Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill presents The Susquehanna Chorale in *A Candlelight Christmas*. The choir, under the direction of Linda Tedford, present their annual Christmas concert. Call the church for tickets: 717-737-8635.

Sunday, January 2, 2005—4:00 PM

Grace Lutheran Church, North Queen and James Streets, Lancaster presents Lancaster native Valerie Lefever, organ student at Valparaiso University. Light supper following.

Sunday, January 9, 2005—4:00 PM

Camp Hill Presbyterian Church, 101 North 23d Street, Camp Hill, Church Youth Perform. 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.thehpc.org>.

Lessons and Carols in Carlisle

Fine Arts at First's sixteenth annual service of *Lessons and Carols*, "Come, Come Lord Jesus", will be presented by choral ensemble Bel Voce in the candlelit sanctuary of First Lutheran Church, 100 East High Street, Carlisle, on Sunday, December 12, at 4:00 PM.



Bel Voce

J. S. Bach's Cantata 61, *Nun komm der Heiden Heiland* (Now Come, Savior of the Nations) for soloists, choir, and strings will be featured. Soloists for this performance will be soprano Mary Hanley, tenor Michael Clements, and baritone Steve Keefer.

Other music includes a setting of *Ave Maria* by Brazilian composer Ernani Aguiar, and the haunting *There is No Rose* by Steven Sametz as well as the familiar *Mary Had a Baby, What Is This Lovely Fragrance*, and *Tomorrow Shall Be My Dancing Day*. The chamber orchestra will join Bel Voce in Praetorius' *In Dulci Jubilo* and a setting of Stephen Sowerby's *Love Came Down at Christmas*.

The candlelight service will include scripture reading, and the congregation will join Bel Voce in singing familiar seasonal hymns and carols.

No tickets are required. A freewill offering will be received to benefit Cumberland Valley Habitat for Humanity whose mission statement is: "A decent house in a decent community for God's people in need." *Fine Arts at First* will host a dessert reception for everyone to greet the musicians following Lessons and Carols.

Now, in its 29th season, Bel Voce, under the leadership of artistic director Dr. Teresa R. Bowers, is one of the premiere vocal ensembles in central Pennsylvania. The choir has a diverse repertoire of choral literature and has premiered several works by prestigious composers. In 1997, Bel Voce initiated a scholarship program to assist high school students in their efforts to continue studies in vocal music. This program has developed into a highly respected vocal competition for college bound musicians.

First Lutheran Church is handicapped accessible. For more information, call the church, 717-249-3310, or visit <www.firstlutheran.org>.

Hershey Handbell Ensemble Concerts

The Hershey Handbell Ensemble, a thirteen-member auditioned community handbell choir, will present three holiday concerts: Saturday, December 4 at 7:00pm at Penbrook United Church of Christ, 56 Banks Street, Harrisburg; Sunday, December 5 at 3:00pm at First United Methodist Church, 64 West Chocolate Avenue, Hershey; and Monday, December 6 at 7:00pm at Grantham Brethren in Christ Church, 421 Grantham Road, Grantham. All of the concerts are free and open to everyone. No tickets are required. The Harrisburg and Grantham concerts will receive a free-will offering. The Hershey concert is completely free and will have child care provided. The programs will include arrangements of favorite holiday tunes, original works for handbells, and transcriptions of classical works.



First row: Natalie Sandel, Maggie Beatty, Dawn Herring, Liz Kielley, Janice Wilson, Linda Miller & Susan Stiller
Second row: Cindy Fair, John Killeffer, Laine Heltebridle, Shawn Gingrich, Ruth Dunnewold, Gay Wells, & Holly Graf.

The ensemble under the direction of Shawn Gingrich was formed in March 2004 and is committed to advancing the art of handbell ringing through performance, education, and community, uniting people through this musical art.

For more information call Shawn Gingrich 717-583-1922 or visit <www.hersheyhandbellensemble.org>.

AGO Convention 2004 Evensong Sermon

by The Very Rev. Canon Mary June Nestler,
(Continued from last month)

I daresay that most of the musicians in this church tonight would speak of our own musicianship as a vocation.

Now, does any one of you play the organ for the money? For your Hollywood contract or for a cover on Time Magazine? How many of you have a day job to support your habit on the bench?

Do you know why God has called you to be organists?

Go ahead, get puffed up! Swell those chests (isn't that a good line for a sermon to a bunch of organists?) and say after me, "Because I love music." "Because I love God." "Because I praise God in my music." "Because I can praise God LOUDER than anyone else!" "Because I can help other people praise God." "Because I love practicing in the dark."

Or just maybe God has called you to be organists because God couldn't save you any other way.

What do I mean by this? Perhaps there are two sides to an answer, the inward looking and the outward turning.

Of course, Christians are saved through our participation in the ministry, life, death, resurrection, and exaltation of our Lord Jesus Christ. His work of redemption is ours to claim, to celebrate, and to preach. His love for us is ours to know when we are joyful or despondent. We bathe in his mercy when we confess our sins and delight in his forgiveness. We are raised up if we fall and strengthened to stand. Through him we exercise a lively hope.

What does being an organist have to do with it?

(Continued on page 9)

Pipes in Proximity

by Shawn Gingrich

“The brethren of the Grantham community met for worship and fellowship in private homes . . . as early as 1835, more than thirty-five years before the Brethren in Christ had any church buildings. The Grantham Sunday School opened in the S.R. Smith factory building in 1909, three years before the Messiah Bible School Chapel was dedicated in January 1912. With this provision of an adequate chapel, both the congregation and the Sunday School moved to the college campus, beginning a cooperative use of college and church facilities . . . including the church-chapel, dedicated September 1961, and the office and fellowship extension, dedicated in 1974.



Because of the important part music played in the life of Messiah College, the Grantham congregation enjoyed above average choral and congregational singing. Choral groups and quartets from the college and youth choirs from the congregation contributed richly to the worship programs. An organ was provided in the former chapel in 1949, but no adult choir was established until facilities . . . and the organ were furnished in 1961. The [Zimmer] pipe organ [in Hostetter Chapel] was dedicated in 1973.”¹

“The congregation’s need for more room to house its program and the college’s desire to obtain use of the old [Hostetter Chapel] building resulted in its recent purchase by the college. The last service in [Hostetter Chapel] was conducted on June 21, 1998 and on the same morning, the congregation began worshiping in its present home.”² The new site is on over 11 acres of land given by Messiah College, with a 46,000 square-foot building costing \$5,485,000 and featuring a 750-seat auditorium, total handicap accessibility, a 400+ seat Fellowship Hall with a college-size basketball court, many kitchenettes throughout the building, as well as a commercial grade main kitchen. To top this off the congregation purchased and installed an historic Austin Pipe Organ as a part of this building project.



Austin Organ Company’s Opus 1235 was originally built and installed in 1923 as part of the relocation and expansion of the New York Institute for the Education of the Blind. Dedicated with recitals by Lynwood Farnam (a world famous organist of the time) and Will McFarlane (a co-founder of the AGO), this organ served for many years as the instruction and recital instrument for the music students at the Institute.

In 1957 the organ was tonally expanded to 51 stops and renamed 1235a. Later the organ was sold to a builder who in turn sold it to the Grantham church in April of 1997. R. J. Brunner & Company of Silver Spring, Pa. were chosen to re-

store and rebuild the organ with some volunteer help from the congregation. This acquisition was made possible through the Organ Clearing House.

The resulting instrument, now known as 1235r has been changed slightly from the 1957 version and is now comprised of 2,735 pipes, 44 ranks in 52 stops, playable on 3 manuals and pedal. The physical layout has also been changed to some extent including the addition of a non-speaking façade, the mixtures being moved to the front of the chests and the use of a different console in this new installation. The original console was used by the interim owner in another project, so for the Grantham installation another Austin Console from the same vintage was used. It is presumably from the Opus 1868 Austin Organ of First Presbyterian Church in Iowa City, Iowa. The entire organ was rebuilt, releathered and cleaned to near new condition. In 1999 the console was rebuilt with solid state components. Having begun its life in a new building as part of a relocation and expansion at the New York Institute for the Blind, it is fitting that Opus 1235 be brought to life again under similar circumstances in Grantham.³

This organ is a pleasure to play. The installation in the front of the Sanctuary allows it to speak directly into the room. The console is sturdy and comfortable with excellent placement on the stage. The Principal Chorus on the Great is substantial and clear. The trumpets are nice chorus reeds and the clarinet and oboe are lovely solo reeds. Though the Great Flutes are borrowed from the Choir and the Choir division is quite soft, this instrument is versatile and well balanced. One interesting feature is the Pedal Mixture which has an unusual composition including the third. What a great thing this church has done to save a wonderful organ and gain such a quality worship and concert instrument.

I am grateful to Peter Anselmo, who was the organ consultant for this project; Lois Paine, the Church Organist; and Karen Durbin, the Minister of Music for their assistance with this article and granting me access to the instrument.

¹*An Early History of the Grantham Brethren in Christ* by Jacob G. Kuhns.

²*A Brief History of the Grantham Church* by E. Morris Sider

³*A Brief History of Our Austin Organ* from the Grantham Church website.

Specification

Austin #1235-R 44 ranks, 2,735 pipes
Grantham Church, Brethren in Christ, Grantham, PA

Great (11 ranks, 683 pipes)

16'	Gemshorn	73 pipes
8'	Diapason	61 pipes
8'	Spitz Flöte*	61 pipes
8'	Bourdon (from Choir Bourdon)	
8'	Gemshorn (from 16')	
4'	Principal	61 pipes
4'	Rohrflöte (from Choir Koppelflöte)	
2 2/3'	Octave Quint	61 pipes
2'	Super Octave	61 pipes
III	Fourniture (1 1/3')	183 pipes
8'	Trumpet**	61 pipes
4'	Clarion	61 pipes
	Chimes (5 volume levels)	21 bells

Swell (17 ranks, 1,157 pipes)

16'	Rohr Bourdon	73 pipes
8'	Geigen Principal	73 pipes
8'	Rohrflöte	73 pipes
8'	Salicional	73 pipes
8'	Voix Celeste (TC)	61 pipes
4'	Principal	73 pipes
4'	Waldflöte	73 pipes
2 2/3'	Rohr Nasat	61 pipes
2'	Flautino	61 pipes
1 1/3'	Larigot	61 pipes
III	Plein Jeu (2')	183 pipes
16'	Contra Fagotto	85 pipes
8'	Trumpet	73 pipes
8'	Oboe (from 16')	
8'	Vox Humana	61 pipes
4'	Clarion	73 pipes
	Tremulant	

Choir (9 ranks, 579 pipes)

8'	Viola	68 pipes
8'	Bourdon	68 pipes
8'	Dulciana	68 pipes
8'	Unda Maris (TC)	56 pipes
4'	Koppelflöte	68 pipes
2 2/3'	Nazard	61 pipes
2'	Blockflöte	61 pipes
1 3/5'	Tierce	61 pipes
8'	Clarinet	68 pipes
	Tremulant	
	Harp (prepared)	

Pedal (7 ranks, 316 pipes)

32'	Resultant (Diapason on root with Bourdon on fifth for notes 1-12, 13-32 sound down the octave)	
16'	Open Diapason	44 pipes
16'	Bourdon	44 pipes
16'	Gemshorn (from Great)	
16'	Rohr Bourdon (from Swell)	
8'	Geigen	44 pipes
8'	Bourdon (from 16')	
4'	Octave Geigen (from 8')	

4'	Flute (from Swell 16')	
III	Mixture (10-12-15)	96 pipes
16'	Fagotto (from Swell)	
16'	Trombone***	44 pipes
8'	Trumpet (from Trombone)	

Couplers

8'	Swell to Pedal
4'	Swell to Pedal
8'	Great to Pedal
4'	Great to Pedal
8'	Choir to Pedal
4'	Choir to Pedal
16'	Swell to Choir
8'	Swell to Choir
4'	Swell to Choir
8'	Great to Choir
16'	Swell to Great
8'	Swell to Great
4'	Swell to Great
16'	Choir to Great
8'	Choir to Great
4'	Choir to Great
16'	Choir to Choir
	Unison off Choir
4'	Choir to Choir
16'	Swell to Swell
	Unison off Swell
4'	Swell to Swell
	MIDI on Great
	MIDI on Swell
	MIDI on Choir
	MIDI on Pedal

Pistons

1-8 Swell
1-8 Great
1-8 Choir
1-13 General (1 to 8 on pistons, 9 to 13 on toe studs)
Setter (on stud and piston)
Great to Pedal reversible (on stud and piston)
Sforzando / Tutti (on stud and piston)
General Cancel

Toggle switches allow or omit setting of Pedal stops with divisional pistons.

Transposer (6+, 6-)

Peterson MSP-1000 multi-memory (99 levels) plus 60-step programmable crescendo

*This stop was added for this installation

**This Austin reed was substituted for this installation (see next note)

***This reed was originally in the Great and was borrowed into the Pedal. It was moved into the Pedal for this installation.

Dear Uncle Nate . . .

Dear Uncle Nate:

I am a pianist who has studied organ for about a year. Recently I have consented to do some substituting at churches in my area. I would like some suggestions for EASY organ music I could learn which might be useful in a variety of denominations.

Thanks, Jane W.

Dear Jane W.:

I have found that many people like simple pieces based on familiar hymn tunes. If it is possible to get the hymns which will be sung on a particular Sunday in advance, you could match these with some pieces based on the tunes. Since various denominations may use different texts to the same tune, always check the *name* of the hymn tune. It can be found at either the top of the page (under the title of the hymn) or at the bottom of the page. For example, *Rock of Ages* is TOPLADY; *Alleluia, Sing to Jesus* is HYFRYDOL. When composers write pieces based on these hymns they usually title them by the hymn-tune name.

The multi-volume *The Parish Organist*, published by Concordia, would be a good place to start your search for short, easy organ music. The books contain a variety of compositional styles and many of pieces are based well-known hymn tunes. Several of the volumes are geared specifically to one season (Advent, Christmas, Lent, etc.)

The Lorenz Corporation has for years published bi-monthly magazines which contain easy organ pieces which you may find appealing. Most pieces are two or three pages in length. The magazines – *The Organist*, *The Organ Portfolio* and *The Sacred Organ Journal* – are available by subscription from the company. These magazines also feature original works (all written for church service playing) which you might find interesting.

Many organists like Paul Manz's multi-volume set *Ten Chorale Improvisations*, originally published by Concordia and now available in new compilations from MorningStar. These are a bit more difficult than the works above, but well worth the effort to learn. And, of course, organists in your area would probably be happy to supply you with titles of other books they have found and like. Don't be shy! Ask them to share what they have "discovered."

[Questions for Uncle Nate can be submitted to the editor]

Nestler Sermon (Continued from page 6)

If you feel that music-making, particularly at the organ, is your *vocation*, it has everything to do with it. Each of us hears the good news in the center of our hearts, in our inmost being. The gospel is written on our souls and in our baptism is made a sure foundation. That person carved out, freed from constraints, set at liberty from bondage to a false self and false goals—that person who has found the vocation to which he or she is called—that person knows the good news with a kind of resonance not foreign to the soul, but in the language spoken directly into the heart of the beloved by God.

If God cannot save us any other way than by directing us to our true vocation, which in the Christian tradition is to be one with Christ, to be his disciple, then our vocation becomes the lens through which we learn of him most fully. Of course, finding a vocation is itself a false notion. It is ever being sought, ever being found, ever being realized, for we are children of earth who know through the glass lens only darkly. We struggle for the clarity that shall come only in the light of the New Jerusalem.

By what are organists chiseled to become living stones for the building of the New Jerusalem? What lens shall you hold up to view the gospel in its pure light?

Here are a few things for your reflection. You will surely imagine more.

It is no accident for your spiritual life that you must go to your instrument. Organs are generally not portable. More than once I'll bet you have wished you had taken up the violin! You are at their mercy. You must walk, drive, or fly to them, and even then they are behind furiously locked doors. You have to *want* to play the organ.

Chances are you don't own your instrument, save perhaps a practice organ in your home. It is someone else's baby, sometimes not properly cared for, always in need of this or that. Any organ is a work in progress quite unlike other instruments, at the mercy of the weather or the church budget.

And, events tend to conspire so that the organist must practice when all other living things are asleep. Let's see—there's the parish play in the church, or they've just sprayed for bees in the balcony or there was nowhere else for youth class to meet that night. Just try keeping to those blocks of time when the church is reserved for organ practice!

No matter where the console is, you may be sure people will congregate there to talk. If you're loud, so can they be. Some years ago a humorous book was published called, I think *Episcopal Definitions*. Arranged like a dictionary, its entries were telling. The definition of "girl" was "a poor substitute for a boy." (Ah, but that's another sermon!) The definition of "absence" was "the only quality of an organist generally recognized."

Oh, woe. How many people would stick with a vocation if only their absence were noted, and not much else? But the fact is, the business of music-making at the organ is undersung and underrated. It's a lot harder than it looks.

But then people don't get to look, do they? No one ever gets to see you, hidden away as you are most of the time. Most musicians are seen and heard in live performance; the organist must usually persuade and comfort, electrify and dazzle, through sound alone.

Then there is the challenge of working largely in houses of worship. I've heard tell that can be downright...well...difficult. I can't imagine it myself, but perhaps you've heard stories about musicians and clergy and other church or synagogue staff not getting along, struggling for power and paycheck. Oh, I hope they're not true!

Finally, there is the discrepancy between the abilities of the organist and the musicians one has to work with. A fabulous violinist will be taken up by an equally good ensemble or will make a go as soloist. A fabulous organist is just as likely to be playing magnificently for folks that can't read music as often as for a professional choir.

(To Be Continued in a future edition)

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*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 January 2005 newsletter is December 15, 2004. Please send **all** submissions to:

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