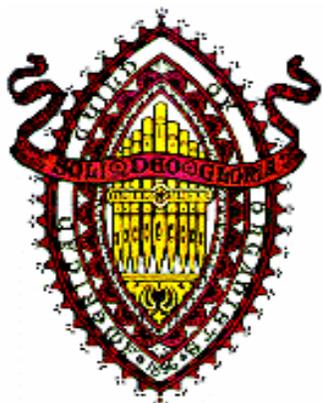


# The Bombarde

## American Guild



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

### Inside this issue:

<u>ARTICLE TOPIC</u>	<u>Pg</u>
From the Dean	1
“Gems”	1
Submissions: New E-Mail	1
Programs for 2007	2
Lunch Bunch	2
Getting to Know—Carolyn Wright	2
Scholarship Student Recital	2
“The Consideration of...”	3
E-Mail/Address Changes	5
Reporting Changes	5
<i>The Bombarde</i> Online	5
Pipes in Proximity—Grace Lutheran Church, Lancaster	5
Area Events in the Arts	7
Treasurer’s Report	7
Minutes	6
Hello from Baltimore!	7
Directory Update	7

### Questions, Reminders, and Miscellaneous from the Dean

Are you planning to attend the **January 13 JUMPSTART** at Bryn Mawr Presbyterian Church? Are you planning to attend the **Regional Convention** in Baltimore?

Both events are “in our backyard”, and will contribute to our edification. If you plan to attend either of these, let’s talk about carpooling. You can contact me at 717-731-9290 (home), 717-944-4322 (church) or by e-mail at <ellenhunt@comcast.net>.

#### Save the Date:

Saturday, February 24 at Second Presbyterian Church, Carlisle. **Workshops** on Choral Repertoire, Children’s Choirs, and Psalm Singing

#### Organ Teachers:

Plan now for your students to participate in the **Student Recital** scheduled for Sunday, April 22, at St. Paul Lutheran Church, New Cumberland.

#### Free Music:

**Robert Farrell, composer**, is offering to share his organ and choral works with church musicians. Downloads are free. Check out his website: <www.rfarrell.net/free>.

Most important: **HAPPY NEW YEAR!!!**

Ellen

### “Gems”

Is there a collection you rely on when planning music for your services? Do you have some obscure little “gem” in your collection that may be useful to others in our profession?

You are invited to share these “gems” with us for a future article in *The Bombarde* by submitting the name, composer (where applicable) and publisher to the editor at <frantreibach@netzero.net> for collation and future publication.

### Submissions to *The Bombarde* New E-Mail Address

Please note that the address to submit articles and notices for *The Bombarde* has changed. The new address is:

**frantreibach@netzero.net**

The deadline for submissions has not changed. It is still the 15th of each month for publication the following month. Make sure you mention “AGO” in the subject line of any e-mail submission.

If you have questions, please contact the editor, Fran Treisbach, at the above address or by phone at 717-657-8521.

## Programs for 2007

Saturday, January 13, 2007, 8:30 AM-2:30PM. **January Jump-start** program sponsored by the Philadelphia Chapter. Cost: \$15 for lunch at the church. Contact Ellen Hunt. (See article on page 1.)

Saturday, February 24, 2007 9:00—12:00. Second Presbyterian Church, Carlisle (continental breakfast at 8:30). **Workshops By Chapter Members: Choral Repertoire, Children's Choirs, Psalm Singing, etc.**

Saturday, March 17, 2007, 9:00-12:00. **Organ Crawl - Hershey**

Sunday, April 22, 2007, 4:00 PM. St. Paul Lutheran, New Cumberland. **Member/Student Recital.**

Tuesday, May 22, 2007, 6:00 PM—Home of Jo Freund, 382 Petersburg Rd., Carlisle. **Catered Patio Party – Election / Installation of Officers.**

## Monthly Lunch Bunch

Happy New Year! Start out the New Year by joining your colleagues at the luncheon on Wednesday, January 10 at 11:30 a.m. at the Bridges Café at the Radisson in Camp Hill.

Call or e-mail Doris Savage by Monday, January 8, if you plan to attend, 697-4042 or [dorisavage@comcast.net](mailto:dorisavage@comcast.net).



## GETTING TO KNOW . . . . . CAROLYN WRIGHT

by Ruth Brommer

AMAZING is the best word I can think of to describe this lady. She hikes to mountaintops, she plays a “Q Chord” when singing songs for the dying, and she started organ lessons in her mid-fifties just for her own amusement/amazement! This amazing lady currently lives in the Masonic Village in Elizabethtown with her husband Wally, who also seems to let no grass grow under his feet—he has been learning real woodworking since they moved to Elizabethtown two years ago.

Carolyn was born in Philadelphia, grew up in Glenside, Montgomery County, and has lived in Bucks County and the Lehigh Valley before moving here. She began private piano lessons at the age of 11, and has studied voice for over 20 years. She also took private organ lessons until the move to her current home. She currently serves as a substitute, but previously spent over nine years in a small Bucks County Lutheran Church. She has been doing subbing and interim work for the past 9½ years. Recently, she began serving as accompanist for the Men’s Chorus at Masonic Village.

Carolyn counts getting a brand new organ (Reuter) in the small Lutheran church in which she served a milestone memory, as well as taking and passing the AGO test for SPC. Playing in the Lehigh Valley Bach Marathon for the first time was another thrill which she will never forget. She says that music has been her lifetime career, and that classical music is a “must” for her.

She enjoys the entire musical spectrum—symphony, opera, art songs, Leier, and, lately, string quartets. In addition to her other activities, Carolyn also accompanies herself when singing songs for the dying at the village. She enjoys walking daily, biking with her husband, and hiking trips that include getting to mountain tops! She and her husband

have been married for 55 years, are the parents of a son and daughter and have 2 adult granddaughters. They live with Dharma, their lovely, sweet white cat who greets everyone who comes to the door. Dharma must also have a musical ear, for she has taken to sitting beside Carolyn on her piano bench. (That’s Dharma with Carolyn in the picture!)

Here are her ‘words of wisdom’ for those new to church music:

“For those who are getting started in playing for Worship Services, I would recommend paying special attention to hymn texts when doing registrations. The people who are singing appreciate that. I firmly believe the songs of the people are the most important notes an organist plays.”

Well said, Carolyn! We welcome you to our Harrisburg chapter, and look forward to meeting you in the near future.



## *“The Consideration of Holy Things”*

*Excerpted from a Sermon Given by  
The Reverend Peter J. Gomes,*

*Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church,  
Harvard University, Cambridge, Massachusetts, at the  
National Convention of The American Guild of Organists  
Valparaiso University Chapel of the Resurrection, Valparaiso, Indiana  
July 3, 2006*

**Text:** “Like obedient children, do not be conformed to the desires that you formerly had in ignorance. Instead, as he who called you is holy, be holy yourselves in all your conduct; for it is written, “You shall be holy, for I am holy.”

*I Peter 1: 14-16 (NRSV)*

There are fifteen steps from the chancel floor to this pulpit, and I'm put in mind of this. because of a remark from one of our least poetical presidents, Calvin Coolidge, who, when climbing Mount Katahdin many years ago, finally reached the top. When someone asked him, “Well, what do you think?” Mr. Coolidge replied, “The view is worth the climb.” So it is, my friends, and what a pity it is that you can't be up here where I am. I'm glad you can't, however, because it gives me an opportunity to greet the great profession of organists to which I have the privilege of belonging by adoption and grace.

....[I]t was thirty years ago at your 1976 convention in Boston that I first preached to you, and there is a perverse curiosity in me that wonders how many of you who are here now were there then....I ask simply to find out just how many of you continue in this grand and noble organization, and it pleases me that there are so many people here now who weren't there then, because it means that this is a growing, engaged, and ever-youthful enterprise, this American Guild of Organists. That is something worth celebrating and for giving thanks to God, which is why we begin these gatherings with a service of divine worship that at its very essence is an act of thanksgiving and praise.

In 1976, I remember welcoming you to the land of Billings, Beach, and Biggs. They're all dead now, but we are yet alive, as the Methodists love to sing, and it's a good thing that we are. I remember, in my earliest incarnation as a chaplain in the American Guild of Organists, that I proposed to all the organ builders who were present, a new stop that would be placed on the right hand of every console newly under construction. It would be called 'Console to Pulpit.' Alas, not many took me up on that idea, but the offer still remains....

One might pause and wonder about the cultural revolutions through which we have gone during the past thirty years, and if I were not aware of the changes and challenges to our world and the things that we value, I would have only to read thirty years' worth of *The American Organist* to realize what a depressing state of

affairs we now find ourselves in, or so it would seem.... What always strikes me about your professional magazine is that there is invariably on the cover a brilliant, magnificent new organ installed somewhere and paid for by somebody, yet, more often than not on the inside are tales of woe about the sorry and sad state of our profession, such as the fact that music programs in organ and liturgical music are closing down here and there, and that we no longer can rely upon a steady stream of competent keyboard people to take our places when we have gone to that great AGO in the sky. We worry about the musical literacy of the people with whom we must deal, the brilliant young organists who can play their way through all of the repertoire yet cannot play the doxology. We are concerned about all of this, and were we not the people we are, we could end up severely depressed.

We are not severely depressed, however, because we, as musicians in general and church musicians in particular, are in possession of a divine spark, for it has been entrusted to us to deal regularly and faithfully with the consideration of holy things. You can turn on the radio or go to the opera house or concert hall, or to any other place where the arts are taken seriously, but there is no place where, week in and week out, the arts and the music are taken more seriously than in the churches, synagogues, and temples across this country; and at the heart of this faithful enterprise sit your good selves. It amazes me that you still do what you do. Given the sermons you have to listen to, the singers with whom you must work, the instruments that you have to make sound much better than they are, and the general depressed and depraved state of our culture, it amazes me that you still turn out week after week, and that you practice and often get it right, and that you take a whole host of sows' ears and turn them into reasonably musical purses. That is a great and holy calling, and I think what sustains you and me in it is that we are daily in touch with the consideration of holy things, things that transcend the moment, things that are greater than even our best achievement, things that put us and all that we do into perspective. That is what distinguishes us, I like to think, from any other profession on earth, including the clergy.

*(Continued on page 4)*

*(Continued from page 3)*

The hint of that is found in my text, the three verses from the first chapter of the first epistle of Peter:

Like obedient children, do not be conformed to the desires that you formerly had in ignorance. Instead, as he who called you is holy, be holy yourselves in all your conduct; for it is written, "You shall be holy, for I am holy."

Now, I am sure you have all been called many things in your time, but that "holy" is not one of them. I think in order for us to understand what it is that we are about, and why we are about it, we must understand the fact that not only are we engaged in holy work, but we ourselves, for better or worse, are holy.

If you resist that designation it is because you have failed to understand what holy really means. Holy does not mean perfect, and we all know that I would be struck deaf and dumb and blind on this very spot if I accused a large gathering of organists of being perfect. You are hardly that, and you do not require me to advertise the imperfections of your neighbor; you know how imperfect he or she is: it's one of the sad indictments of our profession that we are very quick to point out the imperfections of another....

So, I'm not suggesting that you are perfect, for I know better, but holy does not mean perfect. Holy means complete, whole, full of integrity, and that means that everything is wrapped up together in the service of that which is ultimately holy. That means you, "warts and all," as Oliver Cromwell said to his portrait painter; it means your bad temper, it means your unvarnished ego, it means your elusive fingers and feet, it means your ambition, it means your sense of not being fully appreciated or reasonably compensated. It means all of those things, as well as the glorious gift that you offer to others every day. Think of what you do with the ordinary raw talent that is placed at your disposal.

...[A]nybody can make great music with great musicians. That itself is an act of grace and mercy, but it is not exceptional. What is exceptional is making great music out of terrible musicians, ordinary people who can't read, who swoop, who scoop, who breathe in all the wrong places, who don't know a sharp from a flat, who are habitually late and generally think of themselves as far better than they are. Making music with those kinds of people? Now that is art, that is grace, that is glorious holiness, a consideration of holy things.

For my sins, a year ago I was called back from my sabbatical to my little church where I grew up in Ply-

mouth, Massachusetts. A modest place of no particular accomplishment or distinction is the First Baptist Church, and its choir is no exception: eleven hardy souls who always turn up to rehearsal. Sometimes I wished they didn't, but they were always there, and O! they tried, they tried, and they tried. The one formula I could give them was, "It seems to me that if we can begin together and end together, we can leave God to sort out what happens in the middle." By and large, that agreement seemed to work.

To those of you who work in those settings and environments, the rest of us salute you, but all of us are engaged in that holy work because we all know that it is also not the easiest thing in the world to deal with professionals. I have sat in on many a professional rehearsal in The Memorial Church in my thirty-five years there, and there are days when I longed for an old volunteer choir where people were grateful for the privilege of being instructed in holy things rather than watching the clock and letting us know how privileged we were to hear them. So, all of us in this work are engaged when we are at our best in the consideration of holy things, for music, like worship, releases that which is already within us, and gives it flight and fancy, life and imagination.

I wonder how many of you were struck, as I was in the weeks immediately following the dreadful events of September 11, 2001, by how our churches and places of worship were filled with hungry and thirsty people, and how it became increasingly necessary for music to fill the void that mere words alone could not do. It struck me then, and it strikes me again in recollection, that music, like worship, releases that which is already in us and crying to be set free, and that the great gift of music is to open up the trap doors of our spirits and imaginations, and let our souls soar.

Thus, when I say that we are at our best when we worship, I mean to say that we are not necessarily at our best in producing perfect worship; that is not what I mean at all, but when we are engaged in the liberation of that which is already within us that might be called the 'muse,' or the 'spirit,' then we have called to life a slumbering soul, given voice and expression to that which is already there, and we help shape and form and direct it. That is why we are among God's chosen and holy ones on earth; we allow this to happen by sharing our skills and talents with others. We do it in the performance of the greatest and most glorious music that there is, but we also do it when we enable a small congregation to sing well the hymns of Zion. We are at our best when at worship we realize that what we have, what are, what we can do is all offered in the service of something, someone, greater than we are. Thus to our profession belong such

*(Continued on page 5)*

(Continued from page 4)

words as reverence, awe, majesty, beauty, and inspiration: those are our words, and understanding what they mean suggests that we understand that we too are holy, as the one who calls us is holy, and that the work we perform is holy.

Let me end with a quotation much beloved of Archibald T. Davison, the great choirmaster of Harvard and the nation at the beginning of the twentieth century. It is a quotation from a manual on instruction written in 1547 by Thomas Morley, and this is what it says:

[Singers]... ought to study how to vowel and sing cleanly, expressing their words with devotion and passion, whereby to draw the hearer by the ears, as it were in chains of gold, to the consideration of holy things.

When we are at our best that is what we do; we draw the listener by chains of gold, as it were, “to the consideration of holy things,” and it takes holy people to be able to do that, and to do it consistently and well. My great hope for you is that in the course of this week you will think of holy things and of your own place as holy people, forming those golden chains whereby all of us are drawn to the consideration of holy things. Remember, my brothers and sisters, we are at our best when we worship.

Amen.

## **Pipes in Proximity**

### **Grace Lutheran Church, Lancaster**

(Information provided by Karl Moyer)

The first Grace Lutheran Church building (1874-1906) reportedly never had a pipe organ. There were two small reed organs that served until 1887, and at that time a Vocalion, a large reed organ with pedals, was installed in the Nave. After outgrowing that old building, a new one was dedicated in 1908 which included a pipe organ, Opus 807 from 1875 of Hook & Hastings and rebuilt by Robert Hope-Jones. This two-manual instrument had 30 registers and originally was installed in Park Church, Elmira, NY. Hope-Jones made major tonal changes to the organ, enlarging it to 34 ranks and 43 speaking stops, including a 32' pedal rank. Andrew Carnegie contributed \$2,000 of the total \$5,800 needed to fund this installation. It was installed in a large chamber to the left of the Chancel.

In 1949 the Fritsche Organ Company of Allentown made significant changes and additions to the Hope-Jones Organ, and in 1967 a new organ built by Hermann Schlicker of Buffalo, NY, was installed in the rear gallery. It contained 52 ranks in 44 stops. In 2000 digital 16' and 32' Bourdon stops were added by Walker Technical Company. Another change that was made was to the Great principal chorus. New pipes were acquired which were of wider scale to provide a more full-bodied tone than the original Schlicker pipes.

In 1991, the church acquired a two-manual tracker-action pipe organ of 14-ranks from a private residence in South Carolina. This instrument was placed in the newly-constructed St. Peter Chapel. The organ was built by Roger Pulham of Charsfield, Suffolk County, England. It was built in the 18<sup>th</sup> century French style and was refurbished by Soli Deo Gloria (SDG) Organ Company of Millersville.

## **E-mail & Address Changes:**

### **Additions/Corrections:**

Fran Treisbach's new e-mail address is:  
<frantreisbach@netzero.net>.

## **Reporting E-Mail Address Changes**

Whenever you change e-mail addresses, please let the membership chair know “asap.” You can report these changes to: <dorisavage@comcast.net>. Thank you!

## **The Bombarde Online**

Please e-mail Shawn Gingrich at <shawn.gingrich@firstumchershey.org> if you would like to sign up to receive *The Bombarde* on line .

(Specifications on Page 6)

### Specifications

Grace Lutheran Church  
 Lancaster, Pa  
 1967 Schlicker Organ Company  
 44 stops, 52 ranks, 2,652 pipes.

Schlicker, 3-manuals, 51 ranks  
 Slider chests  
 Warfel Memorial Organ  
 Frank McConnell, Consultant

**Great**

16'	Gemshorn	61 pipes
8'	Principal	61 pipes
8'	Spillflöte	61 pipes
8'	Bourdon	61 pipes
4'	Octave	61 pipes
4'	Hohlflöte	61 pipes
2'	Octave	61 pipes
V-VI	Mixture	354 pipes
8'	Trompeta Real (from Pos)	
	Chimes	

**Rück-Positiv**

8'	Gedackt	61 pipes
4'	Principal	61 pipes
4'	Koppelflöte	61 pipes
2'	Principal	61 pipes
2'	Blockflöte	61 pipes
1 1/3'	Quintflöte	61 pipes
IV	Scharff	244 pipes
8'	Krumhorn	61 pipes
8'	Trompeta Real	61 pipes
	Zimbelstern	
	Tremolo	

**Swell**

8'	Rohrflöte	61 pipes
8'	Salicional	61 pipes
8'	Celeste (TC)	49 pipes
4'	Principal	61 pipes
4'	Spitzflöte	61 pipes
2 2/3'	Nazat	61 pipes
2'	Waldflöte	61 pipes
1 3/5'	Terz (TC)	49 pipes
V	Mixture	293 pipes
16'	Bassoon	12 pipes
8'	Fagott	61 pipes
8'	Schalmei	61 pipes
	Tremolo	

Swell to Great 16' 8' 4'  
 Positiv to Great 16' 8'  
 Swell to Positiv 16' 8' 4'  
 Positiv to Swell  
 Great to Pedal  
 Swell to Pedal  
 Positiv to Pedal  
 Electric Action with Slider Chests  
 10 General Pistons  
 5 Pistons on each division  
 99 Memory levels

**Pedal**

32'	Bourdon (digital)	
32'	Resultant	
16'	Principal	12 pipes
16'	Subbass	32 pipes
16'	Bourdon (digital)	
16'	Gemshorn (from Gt)	
8'	Octave	32 pipes
8'	Metalgedackt	32 pipes
4'	Choralbass	32 pipes
4'	Flachflöte	32 pipes
2'	Nachthorn	32 pipes
IV	Mixture	128 pipes
16'	Posaune	32 pipes
16'	Bassoon (from Sw)	
8'	Trumpet	12 pipes
4'	Clarion (from Sw. Bassoon)	



Grace Lutheran Church  
 Lancaster, PA  
 St. Peter Chapel Organ  
 Roger Pulham, 1986, tracker action

**Great**

8'	Flûte à Cheminée
4'	Prestant
2'	Doublette
II	Fourniture
8'	Cromorne

**Swell**

8'	Bourdon
4'	Flûte à Cheminée
2 2/3'	Nazard
2'	Quart
1 3/5'	Tierce

**Pedal**

16'	Subbass
8'	Flûte
4'	Flûte

Tremolo (affects entire organ)

Swell to Great  
 Great to Pedal  
 Swell to Pedal

Area Events in The Arts

**Sunday, January 7, 2007—4:00 PM**

St. Luke’s Episcopal Church, Sixth & Chestnut Streets, Lebanon. Epiphany Lessons and Anthems by the St. Luke’s Festival Choir. Offering received. Call 717-272-8251 for more information.

**Sunday, January 21, 2007—3:00 PM**

First United Methodist Church, 64 West Chocolate Avenue, Hershey, presents the Susquehanna Youth and Children’s Chorales in a free concert. Childcare provided. Visit <fumc-hershey.org> for more information.

**Sunday, February 11, 2007—4:00 PM**

Camp Hill Presbyterian Church, 101 North 23<sup>rd</sup> Street, Camp Hill, presents their Youth Program.

**Sunday, February 18, 2007—3:00 PM**

First Lutheran Church, 100 E. High Street, Carlisle. Messiah College Jazz Ensemble & Jazz Singers. (Snow date: February 25<sup>th</sup> at 3:00 PM).

**Sunday, February 18, 2007—7:00 PM**

St. Luke’s Episcopal Church, Sixth & Chestnut Streets, Lebanon. Choral Evensong and Organ Recital by the Lebanon Organ Group. Offering received. Call 717-272-8251 for more information.

**Sunday, March 4, 2007—3:00 PM**

First United Methodist Church, 64 West Chocolate Avenue, Hershey, presents a Harp, Organ and Oboe concert free and open to all. Childcare provided. Visit <fumc-hershey.org> for more information.

**Sunday, March 18, 2007—3:00 PM**

Emmanuel United Church of Christ, 124 Broadway, Hanover, presents the Hershey Handbell Ensemble in concert.

**Sunday, March 18, 2007—4:00 PM**

First Lutheran Church, 100 E. High Street, Carlisle. Berks Classical Children’s Chorus.

**Sunday, March 18, 2007—4:00 PM**

Mechanicsburg Presbyterian Church, 300 East Simpson Street, Mechanicsburg, presents a concert sponsored by Camp Hill Presbyterian Church. Wesley Bluegrass Gospel Group, Ed Rech, Coordinator, with Camp Hill Presbyterian Church Brass Choir, David R. Getz, Director.

**Sunday, March 18, 2007—7:00 PM**

St. Luke’s Episcopal Church, Sixth & Chestnut Streets, Lebanon. Choral Evensong and Organ Recital by Mark Laubach. Offering received. Call 717-272-8251 for more information.

**Friday, March 23, 2007—7:30 PM**

Pine Street Presbyterian Church, 310 North Third Street, Harrisburg, presents the Hershey Handbell Ensemble in a benefit concert for Our Daily Bread Soup Ministry.

**Sunday, March 25, 2007—4:00 PM**

Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill, presents Odin Rathnam, Violinist, in concert.

**Saturday, April 28, 2007—7:00 PM**

The Brethren Home Community, Nicarry Meetinghouse, 2990 Carlisle Pike, New Oxford, presents the Hershey Handbell Ensemble in concert.

**Sunday, April 29, 2007—3:00 PM**

First United Methodist Church, 64 West Chocolate Avenue, Hershey, presents the Hershey Handbell Ensemble in a free concert. Childcare provided. Visit <fumc-hershey.org> for more information.

**Sunday, April 29, 2007—4:00 PM**

First Lutheran Church, 100 East High Street, Carlisle. Dickenson College Choir and the College-Community Orchestra.

**Sunday, April 29, 2007—7:00 PM**

Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill, presents “Expressions of Faith” featuring FaithX—Our Contemporary Worship Band.

**Sunday, April 29, 2007—7:00 PM**

St. Luke’s Episcopal Church, Sixth & Chestnut Streets, Lebanon. Choral Evensong and Anthems by the Choir of Pine Street Presbyterian Church of Harrisburg. Offering received. Call 717-272-8251 for more information.

**Thursday, May 3, 2007—8:00 PM**

Messiah College, Hostetter Chapel, Grantham, presents the Messiah College Concert Handbell Choir in concert, Shawn Gingrich, Director.

**Sunday, May 6, 2007—4:00 PM**

Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill, presents Brahms’ *Requiem* performed by the Chancel Choir with duo-pianists Nielson & Young.

**Treasurer’s Report**

Cash in Bank as of 10/31/2006	\$ 5,331.90
Total Receipts (+)	\$ 527.00
Less Total Disbursements (-)	\$ 542.62
Cash in Bank as of 10/31/2006	\$ 5,316.28
Total Invested Funds:	
Cassel	\$ 6,462.73
Stahle	\$ 1,259.51
Shenk	\$ 1,117.07
Yocum	\$ 2,797.20
Other	\$ 7,896.99
<b>Total</b>	<b>\$ 19,533.50</b>

Harrisburg Chapter of the  
American Guild of Organists  
Fran Treisbach, Editor  
137 Leonard Lane  
Harrisburg, PA 17111

Return Service Requested



**The Bombarde**, published monthly by the Harrisburg  
Chapter of the American Guild of Organists

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WWW.HARRISBURGAGO.COM  
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**Submissions 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 February 2007 newsletter is January 15, 2007. Please send **all** submissions to:

Fran Treisbach, Editor  
137 Leonard Lane  
Harrisburg, PA 17111  
e-mail: <frantreisbach@netzero.net>

Note: Please use "AGO" in the subject line of e-mail.  
Thank you!