

# Wishing You and Yours a Happy New Year!

JANUARY 2005

THE OFFICIAL NEWSLETTER OF THE DETROIT CHAPTER



# BOMBARDE

Vol. 5, No. 1

OF THE AMERICAN GUILD OF ORGANISTS • FOUNDED 1910

## DEAN'S NOTES



Craig Scott Symons  
Dean



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**H**appy 2005 to all! Hopefully you were able to enjoy some “down time” with family and friends during the holiday season.

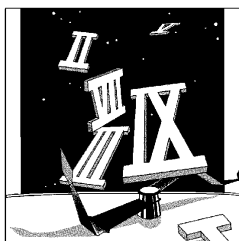
Our January program will be a co-sponsorship with the Detroit Chapter of the Choristers Guild. On Saturday, January 29, Our Lady of Good Counsel Church in Plymouth will be hosting this day-long festival for children and youth choirs. Dr. Michele Johns is the Director of Music for the parish. The day opens at 9:15 with a massed rehearsal under the direction of guest clinicians, Susan and Allen Pote. Then there are separate rehearsals for the children at 10:45 and the Youth at 11:15, each group eating lunch while the other is rehearsing. The final mass rehearsal is at 12:15 and the Festival Concert is at 1:30. There is no cost for this wonderful event.

Even though you may not have choristers involved in the festival, there is much to be learned by observation. I have seen Allen Pote work with young people and you should make plans to attend. The Detroit AGO has also contributed towards a commissioned anthem that will be premiered on that day.

**O**ur February meeting will be at First Presbyterian in Birmingham on Saturday, February 26. Featured clinicians will be Dr. Anton Armstrong and Dr. John Ferguson. Cost for Detroit AGO members will be \$10; an unbelievable day is in store for you. We will be gathering, as a chapter, in a section of their fellowship hall during the luncheon.

More details in the February’s issue of THE BOMBARDE.

Make this the year that you become more involved in the work and mission of the Detroit Chapter AGO. What will you contribute to make the chapter more visible?



Craig Scott Symons,  
Dean

### Next Detroit Chapter Events: CHORISTERS GUILD 25TH ANNIVERSARY CELEBRATION SATURDAY, JANUARY 29

25th Anniversary Festival of Detroit Chapter Choristers Guild for children and youth at Our Lady of Good Counsel Church, 1062 Church St., Plymouth, Michigan. Directors: Allen and Susan Pote, with commissioned anthem written by Allen Pote for this celebration. See *Dean's Notes* on this page for more information.

**Contacts:** Elaine Grover 734-459-6685 or Susan Lindquist 734-451-1200.

### CHURCH MUSIC WORKSHOP “MANY VOICES, ONE SONG”

*Saturday, February 26, 2005*  
9 a.m. - 5 p.m.

*First Presbyterian Church*  
1669 W. Maple, Birmingham

#### Featuring:

Anton Armstrong: Choral Conducting  
John Ferguson: Organist  
Chris Lenti: Handbells, Children’s Choir  
Nanette Canfield: Voice

See the November 2004 issue of **THE BOMBARDE** for more details. Cost to Detroit AGO members for the Saturday events (lunch included!) is only \$10. **Registration is due by February 15, 2005.** For more info contact chairperson Tom Trenney at (248) 644-2040, ext. 136, or [ttrenney@comcast.net](mailto:ttrenney@comcast.net).

**Inside...find your  
ROSTER BOOK UPDATE  
pull-out section**

## MOVED AND SECONDED . . . DETROIT CHAPTER AGO BOARD ACTIONS

(NOTE: Executive Board Minutes are now published in summary format. If you have questions or need clarification, contact Dean Craig Scott Symons or board members directly; see your Member Roster for contact information.)

### *Executive Board Updates, October through December, 2004*

#### October

##### **From the summer POE+:**

\$2000 has been set aside for future POE endeavors.

##### **Church Music Workshop at First Presbyterian:**

Our chapter is coordinating the 3:30 panel discussion of clergy/musician relations. Chaplain Rev. Randall Engle is moderating this discussion.

**Tom Trenney is leading a revision** of Chapter Operating Procedures, with the assistance of Glenn Miller and Dr. Craig Scott Symons. During the winter months, updates will be presented at the board meetings, with implementation set for July 1. Our revised model may become a national standard for local AGO chapters.

**Scholarship Competition** took place and four \$300 awards were presented.

#### November

Looked ahead at the second-half of the program year.

**January:** Choristers Guild workshop

**February:** Church Music Workshop

**April:** Organ Crawl to Toledo

**May:** Carillon Day at Christ Church Cranbrook, Kirk in the Hills and St. Hugo of the Hills, where a new carillon is being installed.

## ROUND the CHAPTER...

### **PASSING NOTES**

Richard Abdoo's daughter, Jeanette, passed away Dec 1. The funeral was Monday, December 6 at Old St. Mary's Catholic Church in Greektown. Our sincerest condolences are extended to Richard and the family.

### **GOT ROSTER?**

If you did not receive a new Roster in the mail, please contact John Lovegren and he will send you one. He can also sell you an extra one, if you need one for the office, car, or the room down the hall. Catch John by e-mail at [JKLovegren@aol.com](mailto:JKLovegren@aol.com), by mail at 269 McKinley, Grosse Pointe Farms 48236, or at (313) 885-9047.

### **ROSTER UPDATE SHEET**

Included this month: A Roster Update which you can insert in your book to keep it current. Please report any changes to Membership Chairperson John Lovegren (see above) so they can be included in the next update. Do NOT send address or other changes to THE BOMBARDE. Thanks!

### **NEW E-MAIL FOR CAROL PARK**

Carol remarks, "I have just switched my email address from [cjpark113@aol.com](mailto:cjpark113@aol.com) to [cjpark113@sbcglobal.net](mailto:cjpark113@sbcglobal.net). Please use this new address for all future emails." Thanks, Carol, for the update!

### **LETTERS TO THE EDITOR (NOT?)**

We'd *love* to publish some Letters! What would you like to get off your chest (other than that 8' Philomela that's too loud)? Organ maintenance? Musician/Clergy relations? Composition of mixture stops on French Romantic organs? Whether or not to use *Flight of the Bumblebee* as a wedding processional?

Seriously, there must be a dialog out there just waiting to happen, expertise waiting to be shared. Go ahead, get the ball rolling. See the box to the left of this column for contact information!

—The Editor

## THE BOMBARDE

Official monthly newsletter of the Detroit Chapter, American Guild of Organists, published ten times yearly, September through June.

We welcome letters to the editor and articles of interest on the subject of the organ and related topics.

**Editor:** Ray Stilwell

**DEADLINE** is usually the last Wednesday of the month but can vary according to monthly meeting dates. Submit items well in advance of event or contact us for details.

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## QUOTABLE QUOTE:

EXCERPT FROM THE NEWSLETTER OF  
ST. LUKE'S EPISCOPAL CHURCH, LEBANON, PA,

*The Rev. Terrence L. Wible, Rector*

“Don't neglect the spirituality that comes through the Body of Christ—corporate worship and study. Join a Church School group. Bring your children consistently, so that they can learn the ways of the Spirit. Participate fully in worship. Don't be thinking [about] what you will do after you leave the service. BE in the presence of God.

“The soul thrives on spirituality that can come to us through avenues such as the spirit of family, arising from traditions and values that have been part of the (Church) family for generations. So let us be intentional about what we teach others by our words and attitudes. And especially what we teach our children.

For example, in worship services many times I observe that there is an attitude of distraction. I would encourage you to teach by word and example a sense of reverence for the time and place of worship. Worship is not a time to play computer games, or to be constantly getting up and going out during the sermon or prayers. Encourage and lead young people in participating fully in the worship. Do what you can to engage them in the actions of worship. Talk to them about why we do what we do. If you do that, as out teachers are instructing them in the faith, we will be giving them something substantial to sustain their souls as they grow. These traditions and values can seem “boring” to a youth, but later in life, when the way can be difficult, you will have given them something solid to anchor to. And that is a great gift. It is a gift we received. Let us be careful to pass it on to the coming generation.”

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## HOW TO PRACTICE SIGHT-READING AT THE KEYBOARD

*by Daryel Nance*

Many of us equate sight-reading at the keyboard with the same anticipation one has for a root canal. Yet, there are those few around us who seem to be somehow naturally blessed with an unknown set of abilities that allow them to be natural sight-readers. For most of us, few harbor any desire to regularly practice the skill of sight-reading, until one is faced with crisis moments at the keyboard, when he or she is handed scores to perform, with little or no preparation.

Piano and organ students, for the most part, spend their formative years learning pieces to perform. The instructional system reinforces this. The teacher usually has recitals and the teacher's students must show up favorably, if mommy and daddy will continue to fund lessons for the children. This performance priority becomes the baseline of the teacher's business. However, there is no wrongdoing here on the part of the teacher. In reality, few students would be self-motivated to practice sight-reading in place of perfecting pieces for performance. Can you imagine a teacher announcing at a recital, “Now Billy will perform for us three pieces of my choosing, which he has never seen before.” Afterward, admirers surround the young artist, “Billy, ...such remarkable mental processing, dauntless focus, ...and those wonderful slow tempos!”

When one sets about practicing sight-reading, it is usually because of a desire from within one's self. Driven by practicality, one realizes that in the real world, one is often expected to execute a piece of music that one has not had sufficient time to perfect. So, the reality is that few keyboard students, in their formative years, will even understand the need for perfecting sight-reading skills, beyond what is developed in learning to perform new pieces.

An analogy comparing the two mindsets is seen in comparing an actor with an evening-news anchor. The thespian may spend great time perfecting the delivery of specific lines from a classic play of Edward de Vere, while the evening news anchor may also spend great time, but in perfecting his or her delivery to convincingly read news copy, live on the air, handed to him or her just minutes before the broadcast. Both are unquestionably valid speech crafts that have similarities, but each requires the perfecting of different skill sets.

When one arrives at his or her personal crisis with sight-reading skills, some basic shortcuts will produce results in record time.

1. Mentally execute each step in time without mentally processing note names. What does this mean? See symbols, press keys, ...don't think. When we read words silently, most of us actually form the words we read, moving our lips and tongue. When one studies speed-reading, one of the first items to be addressed is to eliminate the muscular processing done by the lips and tongue as one reads words silently. The moment the muscular speech loop is removed from mentally processing words, one's reading speed sky-rockets. Of course, one may find that for the first few moments one tries to read without muscularly “lipping” the syllables, they are almost paralyzed in their reading. This quickly disappears and one's reading speed jumps a quantum leap.

*...please see SIGHT-READING, page 4*

### **SIGHT-READING...from page 3**

The parallel with sight-reading at a keyboard may already be obvious. Usually when one sight-reads at the keyboard, who has not mastered keyboard sight-reading, an unnecessary extra mental loop is added with each vertical moment in time. As one visually reads each vertical collection of notes, one usually mentally translates the note symbols into pitch names, followed by a second mental translation into physical keys on the keyboard. This extra loop of cognitively acknowledging pitch names eats up “processor time”. Therefore, to more quickly process each vertical moment in time, one must omit the extra “note naming” step, and directly map in one’s mind the note symbols on the page to the depressed keys on the keyboard. When one masters keyboard sight-reading over time, one’s omission of this note naming loop is what happens naturally. For one to realize how to streamline one’s mental processing in his or her sight-reading at the outset, carves off weeks of work. See symbols, press keys, ...don’t think. Yes, this demands a certain level of keyboard facility before attempting, and some repetitive drill in modifying one’s mental programming.

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**...few keyboard students, in their formative years, will even understand the need for perfecting sight-reading skills...**

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2. Practice sight-reading, don’t practice the piece. What does this mean? We are conditioned to practice until perfect. This is not sight-reading. What one must do instead is to practice the “process of sight-reading” in order to increase the speed at which he or she process the symbolic language of notes. So, how does one do this?

a. First, obtain some suitable scores with which to practice the “process” of sight-reading. This of course will vary with each person’s skill level. Easier collections of pieces designed for piano study, or a basic hymnal are good choices. Remember that some of the keyboard accompaniments for contemporary hymns are not without awkward passages, so use good judgment. The acid test is that the music should be easy enough to allow one to be able to somewhat sight-read at a slow tempo, from the outset.

In the late 1960’s, equipped with something of a functional repertoire for organ, I secured my first full time church music director position. But, this was the real world and one had to sight read. I had spent the first twenty something years of my life “learning” how to learn pieces. Though there were piano labs, there had been no such thing as a sight reading lab aimed at keyboard performers. Terrified, armed with a hymnal, and my little Breitkopf 371 Bach chorales, I began daily “holy hours” plodding from alpha to omega, again and again, in both of these and other editions.

b. Second, start with a slow enough tempo to allow one to execute a reasonable percentage of correct notes. Yes, a really slow tempo; but, even more important, a consistent tempo. Forget all concerns typical to performance. My daughter, a vocal student, seated at the piano one day, mournfully announced to me, “Dad, I can’t read both staves at the same time!” I replied, “Sure you can, you’re trying to play the piece you don’t yet know, not read it.” Keyboard sight-reading uses muscle response based processing which is somewhat different from aurally based vocal sight-reading. Although, one does indeed aurally monitor his or her accuracy, as one sight-reads at a keyboard. We sat down and addressed “see notes, press keys, ..don’t think”. My criteria was, “Don’t worry about the tempo.” “However slow the tempo needs to be, go no faster than will allow you to see notes, press keys, and come out with

a semblance of what is printed on the score.” We began with an excruciatingly slow, but consistent tempo. Viola! ...three pieces later she was ecstatic with what she was reading, which she was previously convinced that she was not capable of doing.

c. Third, don’t allow your self to stop and correct mistakes. Mistakes are O.K., stopping or going back to re-do incorrect notes is a cardinal sin. If you can’t execute a reasonable percentage of notes correctly, slow down, or use easier music. If you play everything near perfect, you may need more difficult scores.

d. Fourth, when you get to the end of the first piece, don’t do it again; ..at least not more than once. When you finish one piece, go to the next. Playing a piece repeatedly is learning the piece, not

sight-reading. If the pieces get too difficult then stop and go back to the first, playing through a sequence of pieces to the same point where you found it too difficult the first time. Maybe by the second time you get to the “difficult” piece, you can go on farther through the same book before hitting your “wall”. Also, if you need to, just skip a piece because of its difficulty, and just go on to others. You want to keep your focus on practicing the “process” of directly mapping in your mind the note symbols on the page to the depressed keys on the keyboard. It actually becomes an enjoyable game. But, remember this is a skill, and skills have to be regularly practiced.

e. As your hands (and feet) execute the visual note pattern data in your head, begin to scan ahead with your eyes. As one’s skills progress, one begins to notice that note patterns visualized in one’s mind can be somewhat automatically processed by “muscular memory” of the hands (and feet), while one’s eyes are reading new data ahead in the score. The goal here is to mentally “get out of the way” of what your mind will do automatically with your body, if you just let go, and don’t stress. This stage begins to happen only after substantial repetitive drill with keyboard sight-reading.

My hypothesis is that indeed, over time, one’s mind assembles a finite library of several hundred automatic muscular responses mapped to a few hundred possible visual note combination. One has at most ten fingers (and two feet). In the sight reading of many typical compositions one could conclude that much notation is often within less than the center three octaves of the keyboard (check out keyboard and pedal board wear on wooden keyboards). Therefore, for any given moment in a composition, there are often a relatively finite number of possibilities, even though they be several hundred, of various commonly occurring note combinations. To the extent that the texture of any given composition is limited to one’s most often used library of responses, is the same extent to which one will efficiently sight read that score. (Sorry, I was once a mathematician at heart.) The mind, left to its own resources, is amazingly capable of semi-automatically supplying a programmed muscular response to a recognized visual pattern. If one keeps analysis out of the loop, the mind’s programmed muscular responses can become amazingly rapid.

f. Fifth, let not thyself be vexed, anxiety is the mind killer. If this is too stressful, then either your scores are too hard, or you’re being too hard on yourself. Severe anxiety will radically short circuit all of the semi-automatic processing that has to occur in keyboard sight-reading. Slow down and enjoy the experience. If you stress out, your best at the moment will always be far less than your best.

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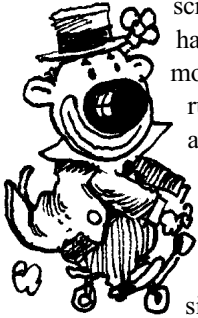
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## A VISIT FROM BUGGS T. HOOTY

*Editor's note— Crusty ol' Church Music Curmudgeon Buggs T. Hooty deposited the following missive at THE BOMBARDE editorial offices a few days ago, admonishing us to print it if we dared. Since our motto is "All the News That Fits, We Print," we thought we'd better take him up on it, all the more to encourage others to do the same! See Page 2 for ways to contact us.*

For quite a few years now, Buggsy and the woman he chooses to live with have enjoyed watching the Thanksgiving Day parade in person. Nothing like the roar of the greasepaint and the smell of the crowd, right down there on Woodward Avenue. This year, family matters intervened, and as Buggsy watched the parade on TV, he resolved that he'd make a Friday afternoon pilgrimage to The Parade Company building to see the floats up close and personal.

Whilst munching corn dogs and roaming the vast Parade Company warehouse and staging area over on Mount Elliott, your scribe chanced to run into a Catholic organist who has just left his parish job of many years to take a more academically-oriented post. Pulling the red rubber clown nose off his face, Buggsy grew sober as he heard this excellent church musician and parish leader lament his former parish's choice of replacement musician: a quite talented and personable fellow who was a good singer and excellent violinist, and apparently possessed of considerable charm and charisma.



"So, Buggsy," you say, "Where's the problem in that?" The probably-successful candidate for this post, a parish with a long tradition of excellent choirs, had absolutely no keyboard or choir training skills, let alone organ training, that's what! In other words, it seemed to Buggsy, they were hiring a performer, not a worship planner, leader, or trainer. Swallowing the last bite of corn dog, Buggsy recalled that the Greek root for the word "liturgy" had something to do with "the work of the people" — not "the work of the guy up front with a microphone." Watch as the camera pans the crowd at a baseball game (a civic liturgy if ever there was one) during the National Anthem. A few lips move imperceptibly while the entertainer *du jour* gives it a styling which makes crowd participation impossible—even if anybody thought they could.

As Buggsy pointed his old Plymouth Valiant northward on Mount Elliott and urged it over the railroad overpass, he couldn't help but feel sad that our culture is so permeated by the profit-driven entertainment industry that we can collectively no longer tell the difference. Take any kid on the street and mention "singing" and you get a pretend-microphone thrust in the face, or maybe air-guitar. Schools that only a few years ago had multiple choirs of 50 to 100 kids now have maybe 20 kids doing "show choir" (read: Hand motions to a backing track).

It's one thing to read about in the press or even professional publications, and another to have it dropped in your lap with a thud.

Kinda makes you wonder where we go next. As he stuck the red clown nose back on his face, Buggsy contemplated a career change...

## NEWLY DISCOVERED 'MESSIAH' LIBRETTO ...AND YOU THOUGHT THERE WAS NO NEW RESEARCH!

The Philharmonia Baroque in Berkeley, California experimented this season with newly-researched texts to many of the familiar movements of Handel's immortal oratorio. You may wish to try them yourself! Refer to the G. Schirmer edition.

**No. 5, Recit. (Bass)** Thus saith the Lord, the Lord of Toast: "Yet once a little while, and I will bake the breads and dessert, whole wheat and the rye-bread; all bagels, I'll bake, with the desire of all noshers for some. The chef whom ye seek shall certainly send you a sample, ev'n by messenger with an oven mitt (which ye fit right in); Behold! Even buns!" saith the Lord of Toast.

**No. 7, Chorus** For he shall surely buy, For he shall surely buy - a ton of Levi's; That he may offer unto the horde an offering of "righteous" dress.

**No. 14, Recit. (Soprano)** There were shepherds, imbibing in the fields, drinking scotch over the rocks by night. And lo! the urge to smorgasbord came upon them and a glorious aroma round about them; they thought they had it made. But the waiter said unto them, "Here? Not! for behold, we're out of smoked salmon and cream cheese. Take your spree to those people: For you will find across the way, in the Cafe of David, A flavor which is spiced-galore!"

**No. 21, Chorus** His yolk is over easy, his breakfast is "lite."

**No. 26, Chorus** All we, asleep, still have to play; we have yearned, every one for his own pay.

**No. 51, Chorus** But thanks, thanks be to Todd, Who playeth us the timpani through our long winter nights.

Cheers!

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## MID-WINTER WORKSHOP IN LANSING

The Lansing Chapter will host its 14th Annual Mid-Winter Church Music Workshop on Friday, January 28 and Saturday, January 29. Organ crawl, festival choir, recital, workshop sessions, music store. Clinician/recitalist Joyce Jones of Baylor University.

Registration fee is only \$60 which includes continental breakfast, snacks, lunch, complimentary music packet.

All sessions at Ascension Lutheran Church, 2780 Haslett Rd., East Lansing, MI. Contact: Darlene Greenman-Ross, 3290 E. Grand River, Williamston, MI 48895. (517) 655-1600.

# it's the New Year's

*We are pleased to list your concert events free of charge. If space is short, organ and choral-related events will receive priority. Please contact us if you have any questions; see page 2.*

**Sunday, January 16, 3 p.m.** Elaine Linstedt, Soprano; David Dorsey, Baritone; in a program of varied solo and duet repertoire, accompanied by noted pianist Gerrie Ball. Metropolitan United Methodist Church, 8000 Woodward Ave., Detroit. Call for ticket information (313) 875-7407, ext. 324.

**Friday, January 21, 8 p.m.** "The Gold Rush" silent film starring Charlie Chaplin with organ accompaniment by Tom Trenney. Suggested donation: Adults \$10, Students \$8, Families \$25. Cathedral Church of St. Paul, 4800 Woodward at Warren, Detroit. (313) 831-5000.

**Sunday, January 30, 4 p.m.** Glenn Miller, organ. Works of Bossi, Bach, Franck, Bovet, Duruflé, Vierne. \$15 General, \$12 Seniors, \$10 Students. Kirk in the Hills, 1340 W. Long Lake Rd., Bloomfield Hills. (248) 626-2515 ext. 109.

**Sunday, February 6, 2:30 p.m.** Music for Brass with Detroit Chamber Winds. At Cathedral Church of St. Paul, 4800 Woodward at Warren, Detroit. Reserve tickets by calling Detroit Chamber Winds & Strings, (248) 559-2095.

**Friday, February 11, 7:30 p.m.** "Concordia Bach Concert" featuring a performance of the "Mass in A Major" presented by the Concordia Choir and Orchestra of Concordia University, Ann Arbor, Brian Altevogt, Director; joined by the Detroit Lutheran Singers and members of local church choirs. Free-will offering. Saint John Lutheran Church, 16339 14-Mile and Utica Roads, Fraser. (586) 293-0333 or mmachemer@stjohnfraser.org.

**Friday, February 18, 7:30 p.m.** Dame Gillian Weir, Organist. One of the great players of the century. Metropolitan United Methodist Church, 8000 Woodward Ave., Detroit. Call for ticket information (313) 875-7407, ext. 324.

**Saturday, February 26, 7:00 p.m.** Concert by the acclaimed Concordia University Wind Symphony from River Forest, Illinois, under the direction of Dr. Richard Fischer. Free-will offering. Saint John Lutheran Church, 16339 14-Mile and Utica Roads, Fraser. (586) 293-0333 or mmachemer@stjohnfraser.org.

**Sunday, February 27, 5 p.m.** Michael Bloss, Organist. All-Bach program. Bloss is Organist and Director of Music, St. James Cathedral, Toronto. Suggested donation: Adults \$10, Students \$8, Families \$25. Cathedral Church of St. Paul, 4800 Woodward at Warren, Detroit. (313) 831-5000.

**March 2 - 5.** Composer Morten Lauridsen holds choral rehearsals, composition workshop, and conducts "Lux Æterna" with combined area choirs at Detroit's Cathedral of the Most Blessed Sacrament. Sponsored by Wayne State University Department of Music. Call (313) 577-1783 for more information.

**Friday, March 11, 7:30 p.m.** "Chansons des Roses—A Bouquet of Music Inspired by Flowers." Birmingham-First Chamber Choir, Tom Trenney, Conductor. First Presbyterian Church, 1669 W. Maple Rd., Birmingham. Call for ticket information at (248) 644-2040, ext. 136.

**Sunday, March 13, 4 p.m.** Susan DeKam, Organist. One of the most brilliant young talents on the American scene, she has performed around the U.S. as well as Romania, France and Spain. Suggested donation: Adults \$10, Students \$8, Families \$25. Cathedral Church of St. Paul, 4800 Woodward at Warren, Detroit. (313) 831-5000.

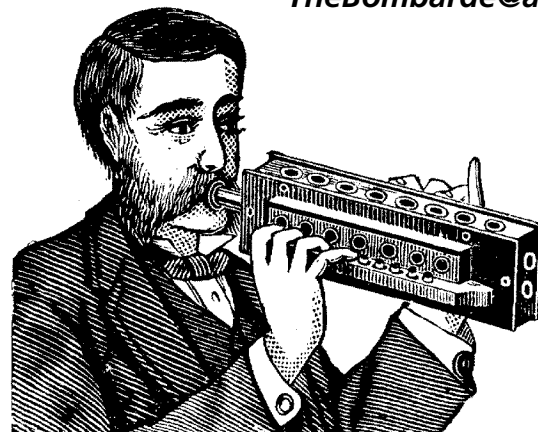
**Sunday, April 10, 4 p.m.** Classical Guitarist, James McCutcheon (host of "The Intimate Guitar" weekly on Dayton Public Radio), presents a concert of classical, ragtime and original compositions. Suggested Donation: \$10 & \$7 (seniors/students) at the door. Saint John Lutheran Church, 16339 14-Mile and Utica Roads, Fraser. (586) 293-0333 or mmachemer@stjohnfraser.org.

**Sunday, May 15, 4 p.m.** The Metropolitan Detroit Chorale and Orchestra, under the direction of Pat Pascaretti, present performances of Bach's "Magnificat" and Rutter's "Magnificat." Tickets: \$15 general seating. Saint John Lutheran Church, 16339 14-Mile and Utica Roads, Fraser. (586) 293-0333 or mmachemer@stjohnfraser.org.

**Sunday, July 10, 6 p.m.** America's Premier 19th Century Brass Band, The Dodworth Saxhorn Band, presents "A Grand Patriotic Celebration!" on the front lawn of Saint John Lutheran Church, 16339 14-Mile and Utica Roads, Fraser. (586) 293-0333 or mmachemer@stjohnfraser.org. Free admission.

## WHADDIZIT?

Send your answers to:  
[TheBombarde@aol.com](mailto:TheBombarde@aol.com)



# PLACEMENTS

• Send Placement information to:  
**Mary Whittmore**  
**18191 Dorset, Southfield, MI 48075**  
**(248) 569-5728 e-mail: pmpwhit@sbcglobal.net**

**Friendship Baptist Church, 3900 Beaubien, Detroit, MI 48201.**  
 Organist / Choir Director / Keyboardist. One service, 2 choirs; each sings one Sunday a month. Contact: Mrs. Richardson, (313) 864-1637.

**Littlefield Presbyterian Church, 7560 Littlefield Blvd., Dearborn, MI 48126.** Organist / Choir Director. One service; choir warm-up before service, rehearsal after. No week-night responsibilities. Wicks organ. Begins December 26, 2004. For more information call (313) 563-2924. Mail your resume or fax to (313) 933-7787.

**Lake Shore Presbyterian Church, 27691 Jefferson Ave., St. Clair Shores, MI 48081.** Organist / Handbell Director for 600+ member church. Rehearsals on Thursday nights. One Sunday service, 9:15 a.m. Versatile 2 manual, 21 rank Schantz organ. Five-octave Schulmerich handbells. Experience, interest in worship planning a plus. Position available in July, 2005. Contact: Virginia Stieler, Director of Music Ministries, (586) 948-0157 (home) or (586) 777-8533 (church).

**Faith United Methodist Church, 2530 Charlton Road, Trenton, MI 48183.** Interim Organist, possibly to become permanent position. Two services, one adult choir rehearsal, seasonal services. Contact Stephanie Gearhaft at (734) 546-6045.

# MORMON TABERNACLE CLOSED FOR ALTERATIONS

Anyone planning to visit Salt Lake City in the next 18 months should be aware that the Tabernacle is closed until July 2006 at the earliest for a seismic retrofit and other minor projects. The daily organ recitals and weekly Mormon Tabernacle Choir broadcasts are now being held in the new Conference Center just north of Temple Square. (The Conference Center is itself a stunning new building, housing a marvelous Schoenstein organ, well worth a visit itself.)

The official website for the Church includes information on the temporary arrangements. Go to [www.lds.org/events](http://www.lds.org/events) and click on "Conference Center Organ Recitals."

# "PRODUCTION VALUES"

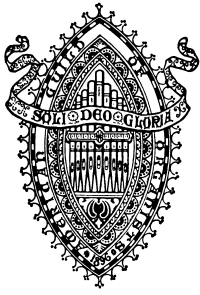
Watching the various Christmas specials on TV causes one to reflect on the "production values" observed in our services of worship. Do our participants look alive and engage the congregants? Are there awkward moments, squawks from the P.A. system, misguided processions, clueless acolytes, unprepared scripture readers?

Thorough preparation results in worship that flows and calls no attention to itself—but gaffes *always* do! —The Editor

# SUBSTITUTE LIST

*The following are listed in our member database as substitute organists and/or directors; we list their names here as a convenience to all. No endorsement is expressed or implied. Please contact them directly. Contact our Substitute Coordinator (see below) or e-mail [TheBombarde@aol.com](mailto:TheBombarde@aol.com) for changes/corrections.*

- Louise Angermeier ..... 248-335-1848
- Kathryn Borden ..... 313-278-4544
- Michael F. Brooks..... 586-468-0848
- Nancy B. Dakin (Oakland County only) ..... 248-651-4975
- Robert Dekutoski (Organist) ..... 586-293-0140
- Dan Dillingham ..... 248-356-0896
- Mary Jo Disler (Protestant serv.; northwest metro) .. 248-855-2135
- Clarice Drummond (Detroit area) ..... 248-922-1405
- Cynthia E. Daily Graham ..... 248-338-7332
- Joan Haggard, AAGO ..... 734-427-1597
- Linda Hintz ..... 248-471-2315
- Edwin Holmberg, Jr. .... 586-727-4075
- Deborah Jedryczka ..... 734-654-2659
- Samuel Knight ..... 248-552-0760
- Susan Knighton ..... 248-821-8133
- Joseph A. Lindquist (Roman Catholic) ..... 248-442-0649
- Rita Ledvina ..... 734-284-3188
- Chris Matjias ..... 734-709-8860
- John C. O'Brien ..... 586-264-8125
- Michael Opper ..... 734-421-6617
- Virginia Papper ..... 248-426-9886
- Carol Park ..... 313-836-2156
- Phoebe Richards (Protestant only) ..... 248-548-9524
- Herbert Richey..... 586-726-4854
- Craig Rifel ..... 248-398-1298
- Karl Sliter..... 248-628-5187
- Arthur Snook ..... 586-268-9290
- Angie Tsou ..... 248-626-5839
- Alexander Turco ..... 313-561-1012
- Marjorie Van Hoy ..... 313-836-0462
- Scott Van Ornum ..... 734-930-2616
- Thomas Zerafa, Substitute Coordinator ..... 248-591-9444**



DETROIT CHAPTER  
AMERICAN GUILD OF ORGANISTS  
269 McKinley Avenue  
Grosse Pointe Farms, MI 48236-3459

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**FIGHT** the January blahs!

**JOIN** your colleagues for  
energizing workshops  
January 29, February 26!

**SEE** page 1 for more details!