

Pipe & Pedal

Monthly newsletter of the Baltimore Chapter, American Guild of Organists
JANUARY 2010

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PIPE & PEDAL

Deadline:

1st of each month
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BruceEicher@verizon.net
For forms and further
information, see
www.BaltimoreAGO.org

My New Year's Resolution
to choose to receive my *Pipe & Pedal*
electronically

You'll receive it faster ... You'll see photos in color and
you'll help to save a tree (not to mention the savings
in terms of money and labor by your chapter!)

Contact Kitty Allen, kitty.allen@verizon.net or 410-494-8589 to say
"Yes, I'll go green!"



It's YOUR turn to tell us!

The success of the 2007 Region III Convention, sponsored by our chapter, was due in large part to the wonderful programming suggestions that were proposed to the Executive Board and Steering Committee by chapter members. This input was received at two pre-convention meetings

held at Grace United Methodist Church and First Unitarian Church.

We would like to once again host several of these "town hall" meetings to invite chapter members to give their thoughts and ideas about our chapter's programming for future years. To make this convenient for you to be able to attend, we have scheduled three meetings at various times and locations. Please check your calendar and plan to attend one of them. We would appreciate it if you would RSVP by **Friday, January 15** to let us know if you are able to attend.

Sunday, January 17 from 3:00 - 4:30 p.m.

First Unitarian Church - Enoch Pratt Parish Hall, 514 N. Charles St
Host: James Houston

Please bring an hors d'oeuvre to share
RSVP to Michael Britt, 410.319.9634 or 410.879.2670 ext. 136

Sunday, January 17 from 7:00 to 8:30 p.m.

Ascension Lutheran Church, 7601 York Road, Towson - choir room
Host: Joy Bauer

Please bring a dessert to share
RSVP to Joy Bauere, 410.377.8303

Monday, January 18 from 7:00 to 8:30 p.m.

Home of Elise Hoermann, 9909 Hidden Haven Ct., Ellicott City
Please bring a dessert to share
RSVP to Elise Hoermann, 410.465.7794

The Baltimore Chapter AGO presents

JOHN WALKER in Recital

Sunday, January 31, 2010

4:00 p.m.

Emmanuel Episcopal Church
811 Cathedral Street

Reception following the program

Dr. Walker's Program (tentative)

<i>In dulci jubilo</i>	Sigfrid Karg-Elert
Three Chorales from <i>Orgelbüchlein</i>	Johann Sebastian Bach
Organ, Timbrel and Dance Three Jazz Organ Preludes	Johann Michel
Chorale in E Major	César Franck

Organ Works by Composers connected to Baltimore

Fantasy-Fugue on <i>Azmon</i> <i>Current resident of Baltimore</i>	Marvin Mills
Paeon on <i>Abbot's Leigh</i> <i>Commissioned composition for 2007 Regional Convention premiered by composer in the opening service of that convention</i>	Mary Beth Bennett
Suite in French Style <i>Former organist-choirmaster at Brown Memorial Presbyterian Church and Professor of Organ at Peabody Conservatory of Music</i>	Richard Ross
Kyrie <i>Former organist at Emmanuel Episcopal Church</i>	Rodney Hansen
<i>Sine Nomine</i> <i>Baltimore native, son of pastor at Hunting Ridge Presbyterian Church; first organ lessons with Richard Ross; alumnus of Peabody Conservatory</i>	John Weaver

JOHN WALKER, Concert Organist



Concert organist John Walker is recognized for his dynamic and sensitive playing which deeply involves the listener in the musical experience.

John Walker is Minister of Music at Brown Memorial Park Avenue Presbyterian Church in Baltimore and a member of the organ faculty at Peabody Conservatory of Music. Earlier positions have included distinguished tenures in similar positions at Shadyside Presbyterian Church and Duquesne University in Pittsburgh, and at The Riverside Church and Manhattan School of Music in New York City. His former students occupy distinguished positions in churches and universities throughout America and in Asia.

His active performance schedule has taken him throughout North America, Europe, and Asia. He has performed three times at Notre Dame Cathedral in Paris and also at St. Paul's Cathedral in London and other cathedrals and churches in England, France, Holland, Switzerland, and Sweden. In Taiwan he has performed frequently at the National Concert Hall in Taipei and as soloist with the National Symphony Orchestra.

On the eve of the millennium, he appeared on nationwide television in Taiwan during a four-hour marathon concert at the National Concert Hall. He has been a featured artist at the National Convention of the Korean Association of Organists, presenting hymn festivals, recitals, and workshops in Seoul. He has appeared frequently with the San Francisco Symphony Orchestra under the baton of Michael Tilson Thomas, even sharing one concert billing there with The Grateful Dead.

Dr. Walker has recorded frequently on the Pro Organo, Gothic, and JAV Recordings labels. One of his best-known recordings features the Riverside Church organ in works by Tournemire, Lesur, Mulet, and the entire *Symphonie-Passion* by Dupré. His recording entitled *Romance* features the organ of the Shadyside Church in music of the Romantic era. More recently *Christmas Rediscovered* presents a wide array of oft-overlooked Christmas gems for the organ. *Pipedreams*, the nationally syndicated program of Minnesota Public Radio, has often broadcast performances by John Walker. In October 2006 *Pipedreams* titled its entire program "*Walker on the Wild Side.*"

As a student of Herbert Nanney, John Walker earned the Doctor of Musical Arts degree at Stanford University, where he was Assistant University Organist. He holds two Master of Music degrees *cum laude* from American Conservatory of Music in Chicago, where he also served as a faculty member while serving as director of music and organist at Sauganash Community Church. Dr. Walker was the 1984 alumni recipient of the Professional Achievement Award from Westminster College. In 1999 he was awarded a Fulbright Fellowship to teach and to perform in Taiwan.

A Fellow of the American Guild of Organists, John Walker is currently Vice President of the AGO, having previously served the Guild in numerous capacities, including National Treasurer; Dean of the New York City and San Jose chapters; member of the Committee on Professional Certification; member of the Board of Examiners; Coordinator of two conventions of Region III (1999 and 2007); and Chair of the Committee on Regional Conventions. He was the first Director of the Task Force on the New Organist, which conceived and implemented the highly successful Pipe Organ Encounters, now occurring annually throughout America. Eager to promote interest among people of all ages in the pipe organ and its repertoire, he addresses this topic in workshops as well as the performance of specific organ repertoire, hymn and service playing, conducting from the console, and improvisation for the church organist. He has been recitalist, clinician and service organist at conventions of the National Association of Pastoral Musicians, the Montreat Conference on Worship and Music, the Mo Ranch Conference on Music and Worship, the Richner-Strong Institute for Church Music at Colby College, as well as regional and national conventions of The American Guild of Organists.

Noteworthy

THURSDAY, JANUARY 14

Maryland State Boychoir
All Saints Episcopal Church
106 W. Church Street, Frederick
7:30 p.m.

SUNDAY, JANUARY 17

Maryland State Boychoir
Christ Evangelical United Church of Christ
7:30 p.m.

Qing Li, violin
BSO Principal second violin
Catonsville Presbyterian Church
1400 Frederick Road
3:00 p.m.

Chamber Music by Candlelight
Musicians from the BSO
Community Concerts at Second
4200 St. Paul St.
7:30 p.m.

SUNDAY, JANUARY 24

Netanel Draiblate, violin
Community Concerts at Second
4200 St. Paul Street
3:30 p.m.

SUNDAY, JANUARY 31

Choral Evensong with Bach motet
Church of the Redeemer
5603 N. Charles Street
5:00 p.m.

SUNDAY, FEBRUARY 7

Bach Concert Series
Cantata 96: Herr Christ, der einge Gottessohn
with Calvert Hall choir
www.bachinbaltimore.org
Christ Lutheran Church
701 S. Charles Street
4:00 p.m.

Catonsville High Steel Drum Band
Grace United Methodist Church
5407 N. Charles Street
10:00 a.m.

SUNDAY, FEBRUARY 14

Maryland State Boychoir
St. John's Episcopal Church
3738 Butler Road, Glyndon
4:00 p.m.

Baltimore Bach Marathon
St. David's Church
4700 Roland Ave.
12:30 - 6:30 p.m.

Jazz Mass
Church of the Redeemer
5603 N. Charles Street
10:00 a.m.

Gary Louie, saxophone
Community Concerts at Second
4200 St. Paul Street
3:30 p.m.

Chorister for a Day

Boy treble choristers are invited, with their parents, to join s for an afternoon at Saint Thomas Choir School, New York City. Visiting boys will rehearse and sit in the choir stalls with the Saint Thomas Choir of men and boys for evensong.

Guests are invited to join the Saint Thomas choristers and their families for lunch at 1:00 p.m. following the 11:00 a.m. Sung Eucharist. Teachers will host visitors in the classrooms to answer questions about the curriculum and student life.

For further information and reservations, please contact Ruth Cobb, rcobb@choirschool.org or 212.247.3311.

DIRECTORY UPDATE

New address for Melody Knight: 10809 Stevenson Road, Stevenson, MD 21153.

SUBSTITUTE ORGANISTS

Listing is for a period of one year and is free to AGO members, \$40 fee (non-refundable) to non-members. It is the responsibility of the individual to renew the listing at the yearly registration. Contact Placement Director Bruce Eicher, 410-561-9948. **Publication of the names is a convenience to users and does not imply endorsement of individuals by the Baltimore Chapter AGO. (The names listed are available for any service as Organist/Director for all denominations any day unless**

indicated otherwise.)

Clinton Adams	(410) 663-0161	Unavailable Sunday AM
Patricia Amato	(410) 391-8750	e-mail: pmcamato@verizon.net
David P. Beatty	(215) 518-1025	
Paul Binko	(410) 561-9928	e-mail: PaulBinko@comcast.net
Naomi Binko	(410) 337-0304	
Nelda Clelland	(410) 744-0809	neldaclelland@mac.com
Judith Daffer	(410) 381-2014	e-mail: Juude@aol.com
Ted Davis	(410) 859-3236	Unavailable Sunday AM
Keith Derrickson	(410) 882-7426	Unavailable Sunday, AM e-mail: Kderrickson@towson.edu
Theodore Feldmann	(410) 467-0443	No Sat eve or Sun AM. Cantor/Organist Mail4MrTed@aol.com
Larry Ford	(410) 529-1892	laftld@comcast.net
Richard Foss	(410) 823-8708	(Call around 9 PM) e-mail: RichardAFoss@hotmail.com
Dan Gleckler	(410) 243-5313	e-mail: adg2726stpaul@msn.com
Warren Glock	(410) 661-1004	Unavailable Sunday AM
Stephen Heaver, Jr.	(410) 235-6144	Unavailable Sundays from Sept.-May
John Holland	(410) 323-3322	Funerals, weddings, weekday services.
John Igoe	(410) 869-8590	e-mail: jmidad@verizon.net
Diane Kline	(410) 337-4948	Unavailable Sunday AM
Melody Knight	(410) 790-6308	Org/Dir and Vocal soloist. Unavailable Sunday AM
Jack Lauderdale	(410) 531-2670	e-mail: lauderdales2@verizon.net
Vernene Rodgers Lenz	(410) 833-4427	
Diane Luchese	(410) 435-3424	Weekends only
Renata O'Reilly	(410) 300-2710	Unavailable Sunday AM
Daniel Bennett Page	(301) 946-0919	Weekends and evenings. cell: 301-821-7230, Cantor/organ/choral e-mail: DanielBennettPage@hotmail.com
Michele Prokopchak	(301) 989-2238	e-mail: mepschell@hotmail.com
Lori Ramser	(410) 922-2290	(Flute, voice, Cantor, organ) e-mail: staccato@comcast.net
Frank Ritterman	(410) 404-0040	Evenings and weekends. e-mail: fxr9@comcast.net
George Sack	(410) 821-0244	Available weekends only
Eleanor Timberlake	(410) 730-3222	
Susan Weisman	(410) 830-1791	Weddings & Funerals e-mail: 3weisman@comcast.net

Please visit the National Headquarters Website for the 2008 Salary Guide showing a fee schedule for Worship Services, Weddings and Funerals. Go to: <http://www.agohq.org/profession/indexsalary.html>

PLACEMENT SERVICE – January, 2010

BRUCE EICHER

202 Cinder Road, Timonium, MD 21093

410-561-9948 E-mail: BruceEicher@verizon.net

There is a non-refundable fee of \$15 for all church listings.

PRINCE OF PEACE LUTHERAN CHURCH, 8212 Philadelphia Road, Baltimore, MD 21237. 400-member congregation seeking an Organist/Director for two weekly services and two weekly rehearsals (one singing choir and one bell choir.). Approximately 15 ½ hours per week. Two-manual Möller Pipe Organ. Salary: \$12,500 - \$14,200 per year. Two weeks paid vacation. **Contact:** Mr. Jeff Frank, 410-780-7479. (Dec. 09)

ADVENT LUTHERAN CHURCH, 2230 Rock Spring Road, Forest Hill, MD, 21050. 180-member congregation seeking and Organist/Director for one weekly service and one weekly rehearsal. Approximately 12-15 hours per week. Salary: \$12,000.00. Four weeks paid vacation. **Contact:** Arlene Wilke, 410-838-0276. (Jan.10)

Twelve Acoustic “Myths”

Neil Thompson Shade
Acoustical Design Collaborative, Ltd
nts@akustx.com

I have been an acoustic consultant, with a particular emphasis in worship house and performance space acoustics, for over 25 years. A number of misunderstandings about room acoustics and sound systems have been brought up during consultations with building committees, music directors, organ manufacturers, and architects. Let’s examine these myths and put the record straight.

Room Finish Materials

1. *Seal the brick.* The belief is brick, being somewhat porous, absorbs sound. Unpainted brick absorbs approximately 5 percent of the sound for frequencies one octave and above middle ‘C’. Below middle ‘C’, there is virtually no sound absorption. In contrast, typical acoustic ceiling tile absorbs about 65 percent of the incident sound. Brick, and other heavy masonry surfaces, help reinforce low-frequency sound, which is important for the development of adequate loudness from the organ.
2. *Seal the wood ceiling.* The belief is a wood ceiling absorbs sound and sealing will increase sound reflectivity. Wood is generally not porous but is applied in relatively thin layers, which absorbs low-frequency sound, below middle ‘C’. Sealing will not decrease low-frequency sound absorption; the solution is to thicken the surface or to stiffen the supporting structure to raise the material’s fundamental resonance frequency.
3. *Floor surfaces must be stone.* The belief is stone, being physically hard, reflects sound more efficiently than other floor materials (except carpet). However, virtually any physically hard surface (wood, tile, or vinyl tile) has comparable sound reflectivity properties across the musical spectrum. Raised wooden platforms, common for chancel platforms or choirs risers, will absorb low-frequency sound due to typically thin construction and the airspace below.
4. *Wood is good.* The belief is there is something ‘magical’ about wood and its contribution to acoustics. After all, stringed instruments and many concert halls are of wood construction. As described above, wood in its normal application as part of a wall or ceiling, will absorb low-frequency sound. Wood, when thick or properly stiffened, can be an aesthetically and acoustically favorable material.
5. *Removing carpet solves all acoustic problems.* The belief is carpet, being sound absorptive, decreases room acoustic response, which is correct. Carpet absorbs mid-to-high frequency sound above middle ‘C’, the voice region. Carpet should not be used in locations where sound originates: choir lofts, chancel platforms, and under pews or seats. However, little detriment occurs when used in aisles. Carpet should be thin and not have a separate underlayment pad to minimize sound absorption. Other materials in the room could be more absorptive than the carpet, such as pew cushions, acoustic plasters, or acoustic ceiling tile.

Sound Systems

6. *More loudspeakers are better.* The belief is more loudspeakers improve listening conditions. This is certainly true if the existing loudspeakers do not cover the location where congregants and others are seated. Speech intelligibility is maximized by using the fewest number of loudspeakers consistent with sound coverage requirements.
7. *Loudspeaker placement is not critical.* The belief is that amplifying the source will improve listening conditions. While somewhat true, our ears and eyes provide a coordinated subconscious evaluation whereby the most natural response results when the visual and audible cues arrive from the same direction. Loudspeakers need to be placed near the sound source.
8. *Loudspeakers do not have to be large.* After all, some manufacturers tout the 'room filling' ability of their small loudspeaker products. Larger loudspeakers are necessary to direct low-frequency sound, which by nature radiates spherically, to keep it from reflecting off room surfaces. Generally, the more reverberant the room, the larger the loudspeaker must be to maintain speech intelligibility.
9. *More microphones are better.* The belief is more microphones will pick-up the celebrant or choir better. Like loudspeakers, fewer properly positioned microphones provide the best sound quality.

Music Program

10. *More reverberance is best.* Generally is this correct for traditional liturgical music. However, reverberance decreases speech intelligibility and may not be the best for 'contemporary' worship services. Corrective measures to increase room reverberance often require upgrading the sound system to preserve speech intelligibility. Practical experience suggests reverberation in excess of 3.0 seconds can create acoustic problems.
11. *Organ placement is not critical; the builder can compensate for location.* It has been said the room is the most important stop for an organ. Placing the organ so that it is raised and speaks down the length of the room is critical. Yes, a builder can compensate for less than ideal conditions by adding or modifying pipe ranks and increasing wind pressure to create greater loudness, but costs increase and tonal quality can be compromised.
12. *Amplify the choir so they can be heard.* Sound amplification can increase the loudness of the choir, but rearranging the choristers so they face the congregation can increase loudness by 25 percent. Choir lofts and locations behind a reredos often lack useful sound reflecting surfaces to direct choir sound out to the congregation. This is particularly acute with steeply pitched or arched ceilings. Purpose-designed sound reflectors can dramatically increase perceived choral sound quality.

So there we are. While the above may not answer all of the questions that results during a building design or renovation, I am of the opinion that it covers about 80 percent of the common design issues that I have encountered. Please feel free to contact the author with your comments.

AMERICAN GUILD OF ORGANISTS
Baltimore Chapter
307-B Charles Street Avenue
Towson, Maryland 21204

Address Service Requested

WHAT IS ON YOUR MIND?

I would come to more Chapter programs if _____

I wish the Program Committee would consider a program on _____

I would like for the chapter to invite _____ to perform here in Baltimore.

I would participate in the AGO more if _____

WHAT DID YOU HOPE WHEN DECIDING TO JOIN THE AGO?
HOW CAN OUR CHAPTER BETTER FULFILL THESE HOPES?

We want to hear from you

and invite you to attend one of the three

Town Hall Meetings outlined on the first page of this issue.

Please let us know if you plan to attend. The Baltimore AGO is YOUR chapter!