

January Jubilee

*The
American Guild of Organists
Committee on Musicians
in Part-Time Employment
in cooperation with
The Long Beach Chapter AGO
and
Covenant Presbyterian Church*

*Present
January Jubilee 2013*

*Saturday
January 26, 2013
8:00 am - 4:00 pm*



American Guild of Organists
Leslie Wolf Robb, B.A., C.A.G.O., Councillor for Region IX
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Region IX blog: <http://agoregionixblog.blogspot.com/>

Dear friends,

It is a pleasure to join the Long Beach chapter of the American Guild of Organists in welcoming you to the 2013 January Jubilee!

This day that we spend together will provide us with inspiration for the body, the mind, and the soul. Classes, time for fellowship, and sharing a meal together will inspire, enlighten, and energize us!

It is a privilege to serve as the Councillor for Region IX, and I am excited to be part of such a vibrant community with so much talent. I look forward to meeting each of you today and hearing about your work in music.

With best wishes,

Leslie Wolf Robb

The mission of the American Guild of Organists is to enrich lives through organ and choral music.

To achieve this, we:

- Encourage excellence in the performance of organ and choral music;
- Inspire, educate, and offer certification for organists and choral conductors;
- Provide networking, fellowship, and mutual support;
- Nurture future generations of organists;
- Promote the organ in its historic and evolving roles; and
- Engage wider audiences with organ and choral music.

AMERICAN GUILD OF ORGANISTS

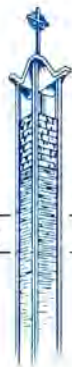
LONG BEACH, CALIFORNIA, CHAPTER

The Long Beach Chapter of the American Guild of Organists bids you welcome to Long Beach and *January Jubilee 2013*. Peter Bates and the committee have worked diligently to provide a day of learning, inspiration and fellowship with colleagues.

It is my hope that when the day is completed, you will have information that will enrich your musical expertise and enhance your music ministry.

Best Wishes for a Great Day!

David Feit-Pretzer
Dean - LBAGO



Pastors
Robert S. Langworthy, Ph.D., M. Div.
Adele K. Langworthy, M. Div.
José G. (Tony) Lugo, S.T.M., M. Div.
Feleti Ngan-Woo, M. Div.

Covenant Presbyterian Church

607 E. Third Street (at Atlantic Avenue) • Long Beach, CA 90802 • 562/437-0958
Website: www.CovenantLB.org • E-Mail: church@CovenantLB.org • FAX: 562/495-0798

January 26, 2013

Dear *January Jubilee* Participant:

Welcome to Long Beach and to *January Jubilee 2013*. On behalf of Dr. Robert S. Langworthy, Senior Pastor, the staff and congregation of Covenant Presbyterian Church, I would like to welcome you to this place, and this day of learning and sharing with your colleagues in music ministry.

It is right that this very special educational event for the American Guild of Organists should be hosted here. Covenant has a strong mission in education for all ages. Through the *Margurite Kiefer Educational Center* and the *Rising Tide* after school program Covenant offers after school programs, including homework help, as well as arts programs, serving approximately 175 inner-city children each day. The lunch that will be served today has been prepared and will be served by Covenant's youth "lunch" group, who prepare and serve lunch to church members and friends each Sunday under the guidance of Associate Pastor Adele Langworthy.

The faculty of presenters that is here today represents those who are extremely knowledgeable in the topic on which they will speak and all have given of their time at this event in order for you to have a meaningful educational experience.

It is our hope that when you leave this place you will take home some new ideas, music and techniques, as well as a renewed energy to implement them into your music ministry.

May God bless us all as we continue to serve in music ministry.

Peter L. Bates
Minister of Music and
Resident Organist

Coordinator – January Jubilee Long Beach

January Jubilee 2013

Schedule

8:00 am – 8:45 am	Nourishment for the Body Registration		Fellowship Hall
8:45 am – 9:00 am	Nourishment for the Soul <i>The Rev. Dr. Robert S. Langworthy</i>	Page 1	Sanctuary
9:15 am – 10:30 am	<i>Workshop Session I</i>		
	In Search of the Lost Chord Creative Hymn and Service Playing <i>Dr. John Walker</i>	Page 2	Sanctuary
	MIDI and the Modern Organ <i>Dr. Robert Tall</i>		Chapel
10:45 am – Noon	<i>Workshop Session II</i>		
	Adapting Piano/Orchestral Scores to the Organ <i>Dr. Frederick Swann</i>	Page 4	Sanctuary
	Techniques for a Lifetime of Music Making <i>Dr. Christopher Cook</i>	Page 5	Chapel
Noon – 1:15 pm	Lunch and Fellowship – Exhibits Open		Fellowship Hall
1:15 pm – 2:30 pm	<i>Workshop Session III</i>		
	Music for Organ and Instruments <i>Mr. Peter Bates & Guest Instrumentalists</i>	Page 7	Sanctuary
	Organ Registration – Achieving the “Right” Sound <i>Mr. Peter Fennema</i>		Chapel
	The Art of Collaboration <i>Dr. Hanan Yaqub and Ms. Frances Johnston</i>	Page 8	Choir Room

2:45 pm – 4:00 pm

Workshop Session IV

Pastor/Musician Relationships:

Can't We All Just Get Along?

Rev. Dr. Robert S. Langworthy and Rev. Gregory Norton

Mr. Peter Bates, moderator

Sanctuary

Accessible Organ Music

Mr. David York

Page 9

Chapel

Use of Technology

Ms. Leslie Wolf Robb

Page 11

Choir Room

Brief Biographies of January Jubilee Faculty

Page 12

Nourishment for the Soul

Silent Prayer: *God of majesty, whom saints and angels delight to worship in heaven; Be with your servants who make art and music for your people, that with joy we on earth may glimpse your beauty, and bring us to the fulfillment of that hope of perfection which will be ours as we stand before your unveiled glory. We pray in the name of Jesus Christ our Lord. Amen*

Prelude: *Aria* Paul Manz

Welcome and Call to Worship: the Rev. Dr. Robert S. Langworthy

Opening Hymn #328: *All Praise to God for Song God Gives* [Sacred Song] Dale Wood

Opening Prayer:

Scripture Lesson: II Corinthians 3:18

And all of us, with unveiled faces, seeing the glory of the Lord as though reflected in a mirror, are being transformed into the same image from one degree of glory to another; for this comes from the Lord, the Spirit.

Homily: *Becoming What we Are Caught Up in* Dr. Langworthy

Benediction:

Closing Hymn #435: *We All Are One in Mission* [Es flog ein kleins waldwoegelein] 17th Century

Words of Instruction and Welcome: Mr. Peter L. Bates, January Jubilee LB Coordinator

IN SEARCH OF THE LOST CHORD

Creative Hymn and Service Playing

Goal of hymn playing at the organ

- To be an effective leader of worship
- To enable, encourage full congregational participation
- To elevate the hymn text
- To create aesthetic beauty, bringing the worshipper closer to God's presence

Prime role of rhythm

- Practice singing the hymn to select appropriate tempo;
- Maintain this predictable tempo throughout hymn without ritard at end of stanzas;
- Breathe with congregation at ends of stanzas, phrases and punctuation marks;
- Hold final pitch of the stanza one extra measure, breathe with singers on final beat;
- Avoid hesitations!

Organ registration and articulation for melodic clarity

- Prepare graduated general and divisional pistons (soft through loud);
- Use graduated pistons to build sonority toward climactic final phrase or to reduce sonority for a more meditative stanza;
- Maintain a central focus upon 8' pitch;
- Highlight melodic line on solo reed at 16' pitch level (tenor range);
- Favor principal ranks over mixtures and mutations;
- Introduce mixtures in later stanzas after everyone is singing confidently;
- Assign bass line to pedals; share soprano, alto, tenor parts between the hands;
- Maintain legato articulation to encourage *cantabile* singing;
- Tie repeated notes in alto and tenor to highlight melody in soprano;
- Play melody in unison occasionally to emphasize soprano melodic line;
- Play an occasional phrase or stanza without use of pedals.

Elevate the hymn text

- The hymn belongs to the congregation, not to the organist!
- Reserve most creativity for introduction, interludes, and postludes to hymns;
- Study text carefully for words or sentiments which might inspire creativity;
- Choose registration and articulation to reflect meaning of text:
 - e.g. "A Mighty Fortress" vs. "When I Survey the Wondrous Cross";
- Select an occasional stanza for *a cappella* singing (supported by choir!);
- Treat an occasional stanza in canon, e.g. *Be Thou My Vision*, arr. Busarow;
- Any *pentatonic* melody can be sung in canon, perhaps *a cappella*,
 - e.g. *Foundation*, "How Firm a Foundation";
- Be alert to reinforce climactic final phrase or stanza in many hymns,
 - e.g. "Love Divine, All Loves Excelling";
- Employ descant (sopranos, solo instrument, or handbells) on final stanza,
 - e.g. Dale Wood, "Nicaea", from *New Settings of Twenty Well-Known Hymn Tunes*.

Create a helpful and beautiful introduction

- Begin with unison melody, adding one extra voice with each phrase;
- Ornament the melodic line;
- Play precise rhythm of hymn with the tune gradually emerging;
- Create a *ritornello* form, e.g. Manz, "God of Grace and God of Glory", or Walker, "Crown Him with Many Crowns.;
- Select and combine one or two motives from hymn tune, e.g. Dale Krider, "Lauda Anima", "Hymn to Joy", "Italian Hymn", "Adeste fideles.

Create an interlude between stanzas

- Helpful to provide vocal rest for congregation, time to reflect upon text, and time for liturgical activity;
- Use motive related to hymn tune, possibly repeating final phrase sequentially;
- Start interlude immediately on final beat of preceding stanza, with increased volume to indicate a short interruption in the singing before the next stanza;
- Use short published introductions as interludes between stanzas;
- Modulate either a half or whole step higher, with bass voice descending stepwise to the V7 chord of the new tonality, e.g. Dale Krider, "Lobe den Herren", from *New Settings of Twenty Well-Known Hymn Tunes.*;
- Reserve modulation for final stanzas with heightened poetic fervor.

Improvise a conclusion to hymn

- Continue with sequential use of one motive from hymn;
- Reduce registration through pistons at each iteration of motive.

Some important guidelines

- Stepwise motion is always correct and will lead to consonance (Gerre Hancock);
- Repeat an "error" until it becomes accepted as normal. Never hesitate! Change focus from critique to creativity. Easier than learning a new composition!
- Base all plans upon interpretation of text and enhancement of worship.

Some publications:

- Krider, Dale. Creative Hymn Introductions. pub. MorningStar, MSM-10-811
- Wood, Dale. Festive Hymn Introductions for Organ. pub. Lorenz, LO. 70/1140S
- Wood, Dale. Interludes for Organ. pub. Lorenz, LO. 70/1320S
- Wood, Dale. New Settings of Twenty Well-Known Hymn Tunes
(Free Organ Accompaniments with Descants). pub. Augsburg 11-9292

ADAPTING PIANO/ORCHESTRAL SCORES TO THE ORGAN

A few *general* hints to help the industrious faker

“All rules are made to be broken”

1. Play in the center of the keyboard as much as possible. Keep it as simple as the desired effect will allow. Two hands + two feet + all the organ colors and mechanical aids can make magic!
2. Avoid doubling of octaves, thick bass chords and other figures intended for piano performance. But, be aware of ‘correct’ doublings.
3. Treatment of arpeggios – use a left hand cushioning chord and play the arpeggiated figure on another manual within a narrow range.
4. Repeated chords – one hand or two? Hold some notes in chord while repeating others. Use your ears...not to play, however. (A nose, and occasional pencil in the teeth has been known to add just the right touch on occasion.)
5. Tremolos - Do NOT ignore these. Methods will be demonstrated for hands and feet. Also tympani effects.
6. Keep motion of the music going – don’t reduce active pianistic writing to chords. Play rapid bass passages on manuals (sometimes with 16’ stop included). Strong beats may at times be played in the pedal, but avoid ‘peg-leg Pete’ effect.
7. Observe all musical values of the score – rhythm, phrasing, accents, etc.
8. Preserve the integrity of bass lines – play pedal in the proper octave, and be aware when the pedal part is to be played non-legato, as in Handel/Bach continuo writing.
9. Plan manual and pedal registration keeping in mind the origin of the composition – just as you would with organ compositions. Don’t be afraid to be colorful. For maximum effect ‘orchestrate’ rather than ‘organate’.
10. Employ all the rules of a good accompanist. Don’t neglect to be assertive when appropriate.
11. When possible, consult orchestral scores and/or recordings of major works; you may find you can include things on the organ that are not indicated in the piano score.

JANUARY JUBILEE
TECHNIQUES FOR A LIFETIME OF MUSIC MAKING
WORKSHOP NOTES

1. My biggest challenges:

2. I can improve my lifestyle by:

3. My practice habits:

4. I can increase my practice efficiency by:

5. My musicianship is limited most by:

6. I can improve my musicianship by:

7. I can sustain my career by getting more support from:

8. My new music-making goals are:
 Short-term:
 Long-term:
 My first steps to reach them will be:

CONTACT INFORMATION

Dr. Christopher Cook, Director of Worship, Music and the Arts
Rancho Bernardo Community Presbyterian Church, San Diego, CA 92128
E-mail: christophercook1@mac.com Telephone: (858) 487-0811, ext. 220

RESOURCES FOR A LIFETIME OF LEARNING

Arnold, Corliss Richard. *Organ Literature: A Comprehensive Survey, 3rd edition*. Metuchen, NJ: Scarecrow Press, 1995.

Bernstein, Seymour. *With Your Own Two Hands: Self-Discovery Through Music*. New York: G. Schirmer, 1981.

Cameron, Julia. *The Artist's Way*. New York: Putnam, 1992.

Green, Barry. *The Inner Game of Music*. New York: Doubleday, 1986

_____. *The Mastery of Music: Ten Pathways to True Artistry*. New York: Broadway Books, 2003.

Hamel, Peter Michael. *Through Music to the Self*. Boulder, Colorado: Shambhala Press, 1978.

Johnson, Philip. *The Practice Revolution*. Pearce, Australia: PracticeSpot Press, 2002.

Jordan, James. *The Musician's Soul*. Chicago: GIA Publications, 1999.

_____. *The Musician's Breath*. Chicago: GIA Publications, 2011.

Mark, Thomas. *What Every Pianist Needs to Know About the Body (with Supplementary Material for Organists)*. Chicago: GIA Publications, 2003.

Rath, Tom. *StrengthsFinder 2.0*. New York: Gallup Press, 2007.

Thistlewaite, Nicholas & Webber, Geoffrey. *The Cambridge Companion to the Organ*. Cambridge, UK: Cambridge University Press. 1998.

Internet Resources:

Ear Training: www.musictheory.net

Brain Training apps: www.Luminosity.com; www.brainscale.net

YouTube: videos of organists performing standards works

Music for Organ and Instruments
January Jubilee Long Beach – January 26, 2013

Guest Instrumentalists: George Bullock, cello
 Adrien Geffen, clarinet/alto saxophone
 David Ickler, violin
 Scott Reese, oboe/flute/bassoon
 Priscilla Silver, piano

Organ Plus One – Carsten Klomp – Advent/Christmas (Bärenreiter – BA 8501)
 Noël des bergers – Carsten Klomp (violin)
 Pastorale – Felix-Alexandre Guilmant (violin)

Organ Plus One – Carsten Klomp – Divine Service (Bärenreiter – BA 8506)
 Liebster Jesu, wir sind hier – Sigfrid Karg-Elert (violin)

Organ Plus One – Carsten Klomp – Communion (Bärenreiter – BA 8507)
 Cantilene – Joseph Gabriel Rheinberger (Oboe)

Organ Plus One – Carsten Klomp – Passion/Easter (Bärenreiter – BA 8503)
 Liebster Jesu, was hast du verbochen – Johannes Brahms (Clarinet)

If Thou But Trust in God to Guide Thee – William Beckstrand (Morningstar MSM-20-805)
 (for Flute and Organ)

Fantasy on “Veni Creator Spiritus – Richard Proulx (GIA Publications G-6433)
 (for Alto Saxophone and Organ)

Organ Plus! Volume 1 – Edited Charles Callahan (Morningstar MSM-20-810)
 Deux Pièces Canoniques – Théodore Dubois
 1. Adagio; 2. Allegretto (Clarinet and Bassoon)

Adagio (from Sonata II) – Felix Mendelssohn/arr. Lee J. Afdahl (Morningstar MSM-20-926)
 (for Cello and Bassoon)

O Come, Emmanuel (Six Advent and Christmas Hymns) –
 Raymond H. Haan (Morningstar MSM-20-168)
 (for Cello and Organ)

What a Friend We Have in Jesus – Joe Utterback (Jazzmuze, Inc. 2012-374)
 (Piano & Organ Duet)

*Handouts will be
distributed at the session.*

The Art of Collaboration

- ❖ 7 Deadly Sins ...
 - ... Ways in which we rub each other the wrong way

- ❖ I want to be a better support for ...
 - ... the Choir and Choir Director
Tips on choral rehearsals

 - ... the Praise Band
Expanding your attitude and repertoire

 - ... the Pastor
Just say "yes"

 - ... the Congregation
Selecting "relevant" voluntaries
Seamless connections

Fran Johnston and Hanan Yaqub
Ext. 139 Ext. 126
fran@tupcsa.org hanan@tupcsa.org

Trinity United Presbyterian Church
13922 Prospect Ave.
Santa Ana, CA 92705
714-505-6254

January Jubilee Workshop- 1/26/13
Accessible Organ Music with and without Pedals
David York, facilitator

A Blue Cloud Abbey Organ Book- Christopher Uehlein
Augsburg Fortress ED003457

A Blue Cloud Abbey Organ Book for Lent- Christopher Uehlein
Augsburg Fortress ED015053

Four Spirituals- Adolphus Hailstork
MorningStar Music Publishers, MSM-10-896

Manuals Only- Compiled and Edited by David N. Johnson
Augsburg Fortress ED003072

Music with Minimal Pedal- General and Fall Festivals, Set 2, Compiled and Edited by
Rodney Schrank
MorningStar Music Publishers, MSM-10-561

9 Easy Chorale Preludes for the Christmas Season- James Engel
MorningStar Music Publishers, MSM-10-119

Partiten uber zwei Weihnachtslieder- Max Drischner
C.L. Schultheiss, (transferred to Thomi-Berg [TH, CLS-170])

17th and 18th Century Organ Voluntaries- Compiled and Edited by Michael
Burkhardt
MorningStar Music Publishers, MSM-10-770

Quatre Pieces en forme de Messe- Denis Bedard
Editions Cheldar CH.03

Meditation on "O Filii et filiae"- Denis Bedard
Editions Cheldar CH.07

First Organ Book- Jean-Francois Dandrieu
Kalmus 4151

Thine the Glory: Accessible Organ Music for Lent and Easter- Michael Burkhardt,
Charles Callahan, David Cherwien, Wilbur Held & Robert Hobby
MorningStar Music Publishers, MSM-10-301

For All the Saints, vol. 2: Hymn Preludes for Funerals- Robert A. Hobby
Augsburg Fortress ED005153

Easiest Hymns in the Legato Style, vol. 1- arr. Wayne Leupold
Wayne Leupold Editions, WL 600037

Spirituals for Manuals Only or Keyboard- Edwin T. Childs
Augsburg Fortress ED015054

Aria on a Chaconne- Joel Martinson
Concordia Publishing House, 97-6271

Three Gospel Preludes for Organ- Gerald Near
MorningStar Music Publishers, MSM-10-632

All Praise for Music: Easy Hymn Settings for Organ- Timothy Shaw
Augsburg Fortress ED015052

The Church Organist's Library, vol. 1- Compiled and Edited by Wayne Leupold
Alfred Publishing DM00239

Gospel, Jazz, Blues and Soul- Johannes Matthias Michel
Concordia Publishing House, 97-7057

Jazz Inspirations for Organ 1- Edited by Uwe-Karsten Gross in collaboration with
Gunter Martin Gottsche
Barenreiter, BA 8440

January Jubilee Workshop

1/26/13

Technology for the Church Musician

I. Organization

- Inventories
- Calendar

II. Internet Resources

- Free scores
- Listen/view samples/transpose, purchase music
- Composer biographies
- Compare performances
- Provide listening samples for your choir

III. Great Music Apps

- Metronome
- Tuner
- Ear training
- Note reading

IV. Networking – Social Media and More!

- Skype and Facetime
- Facebook as a promotional tool
- Reaching the younger generation – Facebook, Evite, email, and texts
- Getting answers/advice, sharing your knowledge – LinkedIn groups, Facebook groups
- Learning and sharing – blogs

V. Promotion and Fundraising

- Online promotion – Websites, Facebook, Evite, email blasts
- Online fundraising – Kickstarter and others

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January Jubilee 2013 Faculty

Peter Bates is Minister of Music and Resident Organist of Covenant Presbyterian Church of Long Beach, a position he has held since 1997. Prior to joining the staff at Covenant he held a similar position at St. Thomas of Canterbury Episcopal Church for 10 years, during which time he served on the Commission of Liturgy and Music for the Diocese of Los Angeles. Originally from northern California, he holds a Master's degree in organ performance from Sacramento State University. Peter continues to concertize both as organ soloist and accompanist for various choral organizations and his recording of an edited version of Bach's "Wedge" fugue was used for a Porche commercial first aired during the 1987 Super Bowl. He is a Past Dean of the Long Beach Chapter of the American Guild of Organists, in which continues to be actively involved; and is currently the President of the National Association of Church Musicians.

Christopher Cook is Director of Worship, Music, and the Arts at Rancho Bernardo Community Presbyterian Church in San Diego where he also serves as Organist. Formerly a holistic health practitioner specializing in acupuncture and Chinese herbology, he has developed a unique perspective on the particular challenges that part time musicians face. He earned a Doctor of Worship Studies degree from the Robert E. Webber Institute for Worship Studies in 2011.

Peter Fennema has been the organist at Westwood United Methodist Church since 2006 where he plays one of the largest organs on the West coast and performs annually on the church's Summer Organ Concerts Series. As a student of Cherry Rhodes and Ladd Thomas he received his bachelor's and master's degrees in organ performance from the University of Southern California. He was twice named Outstanding Graduate by the faculty of the USC School of Music.

Peter is the recipient of numerous organ playing awards, including the Martha Farr and Hunter Mead competitions (Pasadena AGO), the Wanda Edmiston Competition (San Diego), the Young Artist Award (LA AGO), the David Lennox Smith Memorial Award, a Los Angeles Rotary scholarship, and several USC scholarships. He was a finalist at the AGO National Competition in Washington, D.C and his recording there of the formidable *Octaves* etude by Jeanne Demessieux has been broadcast on PIPEDREAMS. He has presented numerous solo concerts, and has been a featured organist for the William Hall Chorale and the Carmel Bach Festival.

Prior to Westwood Methodist, Peter held several church positions, including: All Saints Episcopal (Pasadena), Pasadena Presbyterian, St. James Episcopal (South Pasadena), and St. Matthias Episcopal (Whittier).

Frances Johnston has served as organist at Trinity United Presbyterian Church in Santa Ana since 1991. She holds a Bachelor of Music degree in Organ Performance from the University of Southern California where she studied with Ladd Thomas. Additional organ studies have been with James Hurd and Esther Jones. Currently active in the Los Angeles and Orange County Chapters, Ms. Johnston is past dean of the Pasadena Chapter of the American Guild of Organists. In addition to her organ responsibilities at Trinity, she also serves as a graphics designer, choral arranger, and orchestrator.

Robert Langworthy had a first career in academe; but since 1990 has served as the pastor of Covenant Presbyterian Church of Long Beach, CA, an increasingly multicultural congregation

devoted to urban mission. He is married to the Rev. Adele K. Langworthy, who serves as Covenant's associate pastor. He earned his Ph.D. at Yale, and his M.Div. at Princeton. He received his certification in spiritual direction at the Pecos Benedictine Abbey. He has contributed to several Lilly Foundation-funded studies and is actively involved in a number of community organizations.

Gregory Norton has a heart for deepening the connection between music and the proclamation of God's Word. He is at home conducting choirs and orchestras, playing the organ and piano, singing, teaching and preaching. He is a published composer and choirs under his direction have been heard on National Public Radio and have toured Germany, Austria and Mexico. He is a sought-after speaker and teacher and his writing has been published nationally. He serves as Minister of Music and Communications at Westwood United Methodist Church in Los Angeles and as Music Director of The Claremont Chorale, an independent community chorus based in Claremont, California. He has served the American Guild of Organists in many local roles and as its national Chaplain.

A native of Redlands, California, Greg has spent the last thirty years serving churches in Colorado and southern California. He holds degrees in conducting from Chapman College and the University of Southern California, attended the Iliff School of Theology in Denver, and is an ordained minister in The United Methodist Church. www.ggnorton.com

Leslie Wolf Robb has worked in church music since 1976, and has served as Director of Music Ministries at St. Paul's Lutheran Church and School in San Diego since 1985. She also teaches piano and organ to both children and adults. Her materials for organ instruction are published by Wayne Leupold Editions.

Leslie is in her second term as Councilor for Region IX (California, Arizona, Nevada, Utah, Hawaii, Korea, Singapore, Sydney, Taiwan), regularly presents workshops at AGO conventions, and serves as Education Chair for San Diego AGO.

Frederick Swann is University Organist and Artist Teacher of Organ at Redlands (CA) University, and Organ Artist in Residence at St. Margaret's Episcopal Church in Palm Desert. He was President of the American Guild of Organist (2002-2008), and has held numerous local and national offices. He has recently retired from a more than 60 year career as a concert and recording artist, and throughout his career has specialized in the adaptation of piano reduction and orchestra scores to the organ.

Robert Tall has devoted most of his life to music. Advanced studies at the University of Utah culminated in 1967 with a Doctor of Philosophy degree in Music and Psychology. During his student years, he was a frequent guest recitalist at the Mormon Tabernacle in Salt Lake City, Utah. Following receipt of his degrees, he moved to Los Angeles. Dr. Tall has been a member of the Los Angeles Chapter of the American Guild of Organists since 1984. He has held many positions, including Dean, and was the Convention Coordinator for the Los Angeles AGO National Convention, July 4-9, 2004. On the national level, he recently served as Director of the Committee on National Conventions.

He maintains an active performing and recording schedule in addition to serving Church Keyboard Center as the Marketing, Sales and Tonal Director. Church Keyboard Center, Pasadena, formerly Robert Tall & Associates, Inc., is one of the world's leading distributors of classical organs and digital music systems.

John Walker is Vice President of the American Guild of Organists, Artist-in-Residence at Trinity Church Long Green (MD), Minister of Music Emeritus at Brown Memorial Presbyterian Church (Baltimore), and a member of the organ faculty at Peabody Conservatory of Music. A Fellow of the American Guild of Organists, he also earned the doctorate in music at Stanford University and two master of music degrees *cum laude* at American Conservatory of Music in Chicago. He has performed widely throughout America, in Europe and in Asia, where next month will mark his 14th concert visit to Taiwan, where in 1999 he was a Fulbright Fellow.

Hanan Yaqub has served since 1979 as Minister of Worship and Music at Trinity United Presbyterian Church of Santa Ana, California, where she directs an outstanding program of 12 choral and instrumental ensembles and plans weekly worship services known for their broad eclecticism. She is a graduate of Occidental College, California State University Fullerton, and the University of Southern California. Dr. Yaqub has taught choral music at the University of Southern California, California State University Fullerton, Chapman University, Scripps College, Cypress College, and Hope International University, and is a past president of the California chapter of the American Choral Directors Association.

David York, a native of the Pacific Northwest, began piano studies at age 7, organ at age 12 and received his first job as a church organist at age 16. After graduating with honors from the University of Puget Sound in Tacoma, Washington, David completed a Master's Degree in Organ Performance at the University of Southern California. His teachers have included Edward A. Hansen and Ladd Thomas.

David has been Director of Music at several churches in Southern California including First Presbyterian, San Pedro and St. Luke's Episcopal, Long Beach. He's currently Minister of Music at Lutheran Church of the Master in Westwood and organist at Temple Israel in Long Beach.