

## UPCOMING EVENTS



ROWAN  
UNIVERSITY  
COLLEGIUM  
MUSICUM

NOV 20

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# Sforzando

VOLUME 12, ISSUE 3



NOVEMBER 2022

Southwest Jersey Chapter American Guild of Organists



**E.F. Walcker organ with 124 ranks and 4 manuals, built in 1884 for the cathedral in Riga, Latvia. A plaque on the wall tells that Franz Liszt's composition, "Nun danket alle Gott," was composed for the organ's dedication. Photo by Joe Routon.**

Der Choral „Nun danket alle Gott“  
für Orgel gesetzt  
Chor und Begleitung der Trompeten, Posaunen und Pauken ad libitum  
Zur Eröffnung der großen Orgel in Riga geschrieben und Seiner Exzellenz  
dem Herrn Geheimrat Doktor Carl Hase ehrerbietigst gewidmet.

Mäßig, feierlich.  $\text{♩} = 52$ .

Orgel.

Pedal.

Franz Liszt.  
(Weimar 1883)

© 2022 by SW Jersey AGO

## Dean's Message

-- by Jonathan Stark

### We Have Met the Enemy and They Are.....?

I need to be away from my church organist job on November 6. Colleagues say finding substitute organists is increasingly challenging and it took me considerable effort to find one. I guess we could have had a church service without music. I had to do this several years ago when we just couldn't find a substitute. It's a mixed blessing: I was *really* popular with the congregation the following week when I returned!

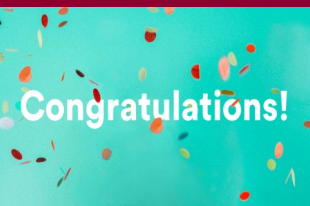
More worrisome than substitutes are a supply of regular organists for churches. Although the number of churches with traditional music programs requiring skilled organists has greatly decreased since the 1970's, the supply of organists has decreased even more precipitously. Consider some demographic data: the median age of our chapter members is

....continued on page 17





*"On November 20 at 4 PM, the early (Tudor era) music ensemble from Rowan University music department presents a program at the Episcopal Church of St. John the Evangelist.....under the direction of Dr. Lourin Plant."*



## Sub-Dean's Report -- by Lawrence DePasquale, CAGO

### Rowan University Collegium Musicum Lourin Plant, DMA, Director

On November 20 at 4 PM, the early (Tudor era) music ensemble from Rowan University music department presents a program at the Episcopal Church of St. John the Evangelist, 1720 Old Black Horse Pike, Chews Landing (Blackwood) NJ, under the direction of Dr. Lourin Plant.

Music and dance were the chief forms of entertainment for all "classes" who lived from the 15<sup>th</sup> to 17<sup>th</sup> centuries. Recently created instruments were featured by professional Tudor musicians, and simple songs and ballads could be sung in the villages and fields by the poor people to ease the monotonous tasks given to the lower classes. Tudor Era people attending church were among those to sing the hymns developed from plainchant and secular songs. The various types of music included church, court, street, and town music.

During this period, music literacy was taught in the schools and universities. The ability to play a musical instrument was common during the reign of Tudor era monarchs. Royals and wealthy nobility were commonly patrons of the arts and supported composers and performing musicians. Tudor dance music accompanied the common form of exercise, dancing, and was practiced every morning by royals, accompanied by their Court musicians. Lower class but skilled musicians commonly sought places at the

royal courts. One of the most popular Tudor era songs is of course *Greensleeves*, the melody of which has found its way into most hymnals to this day.

Instruments common to an early music ensemble include strings, recorders (the wooden parent of the flute), krummorns (the parent of the clarinet) and some older brass instruments which at that time did not have valves; all pitches were made by embouchure changes (with the lips alone). Some types of bells and light percussion instruments are featured as well, along with voices ranging from being a single soloist to a small madrigal ensemble. The musical presentations can be described as light in texture, almost transparent in sound, and leaving the listener feeling lifted from the burdens of those days which dealt with absolute obedience to the church, plagues, and heavy superstition.

The choir and Episcopal Church Women of the parish are preparing a light reception of snack foods popular during the Tudor era. (Where pheasant, pigeon, rabbit, and duck are essential ingredients, chicken shall be appropriately substituted.) The reception will take place in the Upper Room of the Parish Hall across from the church. Parking is available next to the parish hall and in the parking lot behind the firehouse diagonally across the street. Remember, people walked to church at that time, so we provide that same experience for patrons of this event. Join us for a setting in St. John's Neo-Gothic church and reception afterwards. The performance length will not exceed approximately one hour. Masking is encouraged but not mandatory.



## Matters of Note



### Hospitality:

Thanks to the folks at First Baptist Church in Haddonfield for hosting the reception after the lovely worship service. I would also like to wish everyone a blest Thanksgiving as we enter this busy time for the church year.

### Cares and Concerns:

A card was sent to Anthony Falatico congratulating him on receiving the 2022 Alumni Merit Award from the Girard College Alumni Association. (see article, page 4) As I have said many times you never know the lasting effect you have on those with whom you come in contact. Please send card requests to me at [cmo125@aol.com](mailto:cmo125@aol.com)  
Thanks, Cathy 856 214 1928

**Check it out!** The livestream video from the Guild Service on Oct 16 is available to be seen and heard on the Facebook page of First Baptist Church of Haddonfield.

**OUR CONCERTS ARE BACK! ALL ARE WELCOME!** First Baptist Church of Haddonfield, 124 Kings Highway East • 856-429-2326, [firstbaptisthaddonfield.org](http://firstbaptisthaddonfield.org)

**Saturday, November 26 at 7pm:** The Atlantic Brass: The Holidays! (see poster, page 10)

**Sunday, December 18 at 4pm:** The Philadelphia Handbell Ensemble: The Twelve Days of Christmas  
A donation of \$10 minimum per adult will be appreciated.



# Gallery: Annual Guild Service



**Photos by Joe Routon and Jonathan Stark.**

## List of Participants

Jonathan Stark, Dean

Lawrence Depasquale, Sub-Dean

Evelyn Larter, District Convener

Rev. Kate Morgan, Chapter Chaplain

Father John Testa, Chapter Member

Rev. Ryan Miller, Pastor of First Baptist Church

Will Powell, Minister of Music, First Baptist Church

Robert Gardner, Organist, First Baptist Church

David Riegel, Member of First Baptist Church

First Baptist Church Choirs:

Carillon Ringers led by Robert Gardner

Carol Choir & Chancel Choir led by Will Powell



*Thank You!*



# Programs at a Glance

[See Sub-Dean's Report on page 2 for details]

**Sunday, November 20, 2022 at 4PM:**

**Rowan University Collegium Musicum**  
Episcopal Church of St. John the Evangelist,  
1720 Old Black Horse Pike at Chews Landing  
Road, Blackwood *See poster, page 9*

**Saturday, January 7, 2023 at 4PM:**

**Post Holiday Social**  
at the home of Peter and Jane Homon, 40  
East Walnut Ave., Merchantville

**Sunday, March 5, 2023 time TBA:**

**Recital by Sven-Ingvart Mikkelsen**  
First Presbyterian Church of Moorestown

**Sunday, March 26, 2023 or Sunday April 2:**  
**Helen Carrell Day**

Trinity United Methodist Church, 36 West  
Maple Ave. and Chapel Ave., Merchantville

**Sunday, May 21, 2023 at 4PM:**

**Chapter Members' Recital**  
Christ Episcopal Church, 500 4th St.,  
Riverton

**Saturday & Sunday, June 3 & 4 2023:**  
**Masterclass and Recital by Nicole Keller**  
Times and location TBA

**Sunday, June 25 2023 at 3PM:**

**Annual Picnic and Meeting**  
at the home of Bill Mitchell, 631 Boundary  
Road, Pitman

# Anthony Falatico

## Receives Girard College

## 2022 Alumni Merit Award

Our longtime chapter member and former dean Anthony Falatico will be honored at a luncheon on November 5 at Girard College. Anthony taught at Girard College from 1959 to 1969. He directed the choir of 120 boys, taught music classes, had a homeroom, and played a half-hour organ recital once a month for those ten years. The Girard Choir sang for weekly chapel services and gave Christmas, Spring, Founder's Day Concerts, as well as numerous off-campus concerts. Anthony considers those ten years productive and after all this time, he still hears from former students. As he says, "...the news of this has left me stunned and speechless, and I wanted to share this good news."

Below is a link to a sampling of his choir performances in the 1960's, and below that is the letter he received from the Alumni Association. Congratulations, Anthony on this well-deserved award!

<https://www.youtube.com/playlist?list=PL8H8GZEaU01UISnyzQ9ij8zTleX90T-k6>



Girard College Alumni Association  
2101 South College Avenue #605  
Philadelphia, PA 19121-4897

215.232.8882  
Fax: 215.599.9108  
E-Mail: [mail@girardalumni.org](mailto:mail@girardalumni.org)

September 27, 2022

Anthony Falatico  
536 Siena Drive  
Cinnaminson NJ 08077-3382

Dear Anthony,

It is my honor on behalf of the Girard College Alumni Association, and with the approval of the Board of Governors, to inform you that you be awarded the Alumni Award of Merit for 2022. The Alumni Award of Merit is awarded annually to an alumnus whose achievements in their field of endeavor, loyalty, and service to Girard College and its alumni bringing esteem and recognition of their fellow alumni.

The award will be given at a luncheon to be scheduled in your honor on Saturday, November 5<sup>th</sup>, 2022 at 1p.m. at Banker Hall, Room 102. You and one guest of your choice will receive complimentary admittance to the luncheon. Any additional guests will be \$50.00 per person. Your guests can register for this luncheon at [events.r20.constantcontact.com/register/event?oeidk=a07eje8v7ua0fed6c6&llr=fzlfajab](https://events.r20.constantcontact.com/register/event?oeidk=a07eje8v7ua0fed6c6&llr=fzlfajab) or by emailing Alex at [acruz@girardalumni.org](mailto:acruz@girardalumni.org). We invite you to encourage former Girard College classmates to attend in your honor, so that we can reconnect and celebrate your achievements.

The alumni association will be following up with an announcement shortly with the schedule for all Homecoming activities and the Award of Merit luncheon. In the meantime, please contact Alex in order to provide her with a brief biography and photograph for the announcement.

Upon receiving the award, you will have the opportunity to present a brief acceptance speech. Please do not hesitate to contact me directly if I may assist you in any way with regard to your special day. My best to you and congratulations on this well-deserved award.

Sincerely,

Alex Cruz  
Executive Director  
Girard College Alumni Association

Edward Gallagher III, '99  
Chair, Awards Committee

Supporting Girard College and its students for over a century.



# Pipe Organs at St. Andrews Episcopal Church, Mount Holly NJ

-- by Jonathan Stark

Episcopal worship in Mount Holly, NJ dates back to 1737, with a structure first erected in 1742, and a Royal Charter granted to the parish of St. Andrew's in 1765. Over the course of St. Andrew's history there have been three or possibly four pipe organs. The first organ is only known through a very vague reference to an instrument obtained in 1824 or 1826. No details, including the identity of the organ builder are known.

If this organ from the 1820's existed, it would have been first installed in St. Andrew's previous building on Church Street. In 1844 St. Andrew's parish began construction of their current church building on High Street and sold their previous building in 1845. There is no record of an organ being moved from the previous building.

The evidence is much stronger for the next organ, an instrument of 1866 by the Utica, NY organ builder John Gale Marklove. What is likely the façade of this organ remains in St. Andrew's balcony today. Comparing this façade to pictures of other authenticated Marklove organs of 1866 and 1870 shows a strong visual resemblance. Further documentation of this organ comes from Marklove's own list of organs built, and from minutes of the Diocesan convention in Burlington, NJ in May 1867. Unfortunately, no other information, e.g., the stop list, is recorded.

In 1882 St. Andrew's added the recessed chancel to the building, and the choir was seated there. In 1885 an organ chamber was built on the north side of the new chancel. It is assumed that the wind-chests, pipes, and mechanism of the Marklove organ were moved

# SouthWest Jersey Chapter Scholarship Program

-- by Lawrence DePasquale, CAGO

Our chapter's scholarship program exists to serve area congregations by increasing the number of capable organists and to insure the continuation of the classical church music profession.

As a reminder, the program is structured as 14 one-hour lessons scheduled at the mutual convenience of the instructor and student, ideally on the organ where the student practices, or at least one a month where the student practices. The lessons and public jury *must take place within 4 months*. The practice instrument must have a minimum of two 61-note keyboards and a concave, radiating 32-note pedalboard, with all keys functioning. The student must have legs long enough to reach the pedalboard and have intermediate piano skills (meaning and understanding of meter signatures, chords, key signatures, and the ability to read G and F clefs).

The audition for this program is on piano. Applicants will be asked to prepare and perform a simple Bach keyboard work, also one movement of a sonata by Mozart, Haydn, Beethoven, Clementi, or Kuhnau, and also one hymn written in traditional four-part harmony. The applicant will be asked to sight-read two short pieces; one will be in common meter.

At the conclusion of the 14 one hour lessons, a jury is required with the teacher and at least two additional chapter members present. The jury will consist of the following:

Two of these three chorales: *Ein feste Burg, Lobe den Herren, Herzlich tut mir verlangen*

A hymn will be sight-read, pedaling not required

The tune *Old Hundredth* in any of its traditional forms, copy provided to the committee

One pedal alone passage of a chorale, minimum 15 measures

A trio chorale

A prelude or fugue from the collection [Eight Little Preludes and Fugues](#)

The instructor is appointed by the local chapter. Accepted applicants are responsible for securing a pair of Organmaster shoes and required music. Instruction may happen any time provided all activities are completed within four months. Candidates of all ages who meet the above criteria are welcome. Please contact Lawrence De Pasquale at [ldorg59@yahoo.com](mailto:ldorg59@yahoo.com) with questions and to express interest.

*Editor's note: See next page for the current brochure. Please feel free to print out and encourage qualified applicants to submit this form.*

## The Scholarship

The Organ Scholarship of the Southwest Jersey Chapter of the American Guild of Organists provides a term of 14 introductory organ lessons for qualified persons wishing to begin study of the organ.

## Eligibility

All applicants must possess the following qualifications:

- ◆ Must reside in the Southwest Jersey geographical area.
- ◆ Must have received little or no previous formal classical organ training.
- ◆ Legs must be long enough to reach the pedalboard.
- ◆ At least an intermediate piano proficiency (*see audition requirements below*).
- ◆ Basic knowledge of theory, including G and F clefs, key signatures, meter signatures, and chords.
- ◆ Must have access to an organ on which to practice. The organ console must either 1) conform to AGO standards having at least two 61-note manuals and a full pedalboard, or 2) conform to historical mechanical action standards.
- ◆ Must commit to completing 14 lessons and the jury within four to six months.

## Inquiries

Address questions or inquiries to:

Vernon Williams  
email: [vwilliams@trinitymoorestown.org](mailto:vwilliams@trinitymoorestown.org)  
phone: 856-235-0811

## Application Procedure

Send completed applications to:

Vernon Williams  
Trinity Episcopal Church  
207 West Main Street  
Moorestown, NJ 08057

In addition to the application form, applicants are asked to include on a separate sheet a brief statement of their goals and objectives for study and a summary of their musical background and experience.

## The Audition

The audition is scheduled once the application has been received... Auditions will be played on the piano. No memorization is required.

### Prepared pieces

- ◆ Any Bach Two-Part Invention or one selection from the *Anna Magdalena Notebook*
- ◆ One movement from a sonatina by Mozart, Haydn, Beethoven, Clementi, or Kuhnau
- ◆ One hymn written in traditional four-part harmony

### Sight-reading

- ◆ Two short pieces: one in common time, the other in another meter

## The Lessons

Lessons are arranged at the mutual convenience of the teacher and student, ideally on the organ where the student practices. In any event, at least one lesson per month will take place on the organ where the student practices.

Students will learn how to practice and will become acquainted with registration, articulation, and pedaling through the practice and preparation of hymns, teaching pieces, and repertoire.

Students will be required to have appropriate shoes (as recommended by their teacher) before the second lesson.

Students will provide at their expense the necessary hymnal and books required by the teacher. (Generally hymnals may be borrowed from the student's church.) Photocopied music is illegal, contrary to the Guild's *Code of Ethics*, and may not be used.

## The Jury

At the conclusion of the 14 weeks of study, the student will be required to play before a jury:

- ◆ Two of the following four-part hymns (at least one of the hymns must be played with pedal):

*Nicaea*                      *Lobe den Herren*  
*Ein feste Burg*        *Olivet*  
*Hymn to Joy*  
*New Britain (Amazing Grace)*  
*Herzlich tut mich verlangen*  
*(Passion Chorale)*

- ◆ The Doxology (*Old Hundredth*) in any of the standard forms
- ◆ One pedal-alone passage of a Bach chorale or from a method book, at least 16 measures long
- ◆ A trio exercise or a chorale trio
- ◆ A prelude or fugue from Bach's *Eight Little Preludes and Fugues*





## Application

DATE \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

PHONE \_\_\_\_\_ BEST TIME TO CALL \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

### Your Place of Practice

NAME OF PRACTICE LOCATION (Church, Temple, etc.) \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY, STATE \_\_\_\_\_

TYPE AND BUILDER OF ORGAN (if known) \_\_\_\_\_

### Your Keyboard Background

YEARS OF PIANO STUDY \_\_\_\_\_

LIST ANY PREVIOUS CLASSICAL ORGAN STUDY \_\_\_\_\_

### Your Goals and Musical Background

Please include on a separate sheet a brief statement of your goals and objectives for organ study and an outline of your musical background and experience.

## Purpose

The organ scholarship awarded by the AGO is necessary in order:

1. To serve the congregations by increasing the roster of capable organists.
2. To foster an appreciation for sacred classical organ repertoire.
3. To encourage more musicians to meet the standards and ideals of the American Guild of Organists.
4. To ensure the continuation of the church music profession.

## History

In the 1980's a decline in the number of qualified organists and in the number of new organ students became a concern for churches and Guild chapters across the country.

Inspired by an innovative "floating organ academy" begun in South Dakota and described in an article in *The American Organist*, AGO member Helen Taylor founded the Southwest Jersey Organ Scholarship program in 1988 as a way to help solve this problem. The first committee members were Marilyn Rabbai, Barbara Knight, Joyce Ann Routon, and Larry DePasquale.

Since its inception, more than two dozen organists have successfully completed the program. Many of these new organists have gone on to successful careers in area churches.

The Southwest Jersey Chapter is pleased to continue this tradition of service to its churches and to the art of organ playing.

## AGO Code of Ethics

Approved by the AGO National Council January 27, 2017

### Preamble/Preface

The American Guild of Organists encourages its members to embrace and practice the following values as core ideals that Guild members aspire to cultivate in their ethical and professional conduct.

**Value 1. Responsible Conduct toward Those Whom We Serve** (including but not limited to clergy, supervisors, congregants, choir members, students, children, et al.) Members shall:

- o Treat those whom they serve in a professional manner, with dignity, compassion, civility, and respect.
- o Show respect to those whom they serve, regardless of race, ethnicity, religion, age, gender, gender identity, sexual orientation, marital status, socio-economic status, disability, or medical condition.
- o Avoid any sort of abusive behavior, whether verbal, physical, sexual, psychological, emotional, or other.
- o Refrain from disclosing confidential or sensitive information about others obtained in the course of professional service, unless disclosure serves a compelling professional purpose or is required by law.

**Value 2. Respect for Our Professional Colleagues.** Members shall:

- o Maintain a professional attitude and act with integrity in relationships with colleagues, regardless of race, ethnicity, religion, age, gender, gender identity, sexual orientation, marital status, socio-economic status, disability, or medical condition.
- o Respect the reputation and diversity of colleagues.

**Value 3. Integrity in Our Professional Work.** Members shall:

- o Honor and abide by the conditions and requirements of the job descriptions and work agreements to which they have knowingly agreed, so long as those provisions are in accord with all applicable federal, state and local laws.
- o Follow, as applicable, the principles of professional conduct that are expressed in the AGO Code of Professional Standards.
- o For the benefit of future generations of musicians and to preserve the instruments of our profession, use care to ensure that when playing an instrument, the institution's expected practices and requirements for the care of the instrument and its venue are met.

# Organ Scholarship

for beginning students



presented by

The Southwest Jersey  
Chapter

of

The American Guild of  
Organists

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**American Federation of Teachers Local 2373**  
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**SCHOLARSHIP**  
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*Lawrence De Pasquale, organ*

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*Marion Verhaalen, Vincent Persichetti, Joseph Turrin,*

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**SUNDAY, NOVEMBER 6, 2022 at 3 PM**

**St. Thomas Episcopal Church**

**212 N. Main St., Glassboro NJ 08028**



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*Performing music up to the late 17<sup>th</sup> century  
on period instruments*

featuring music by Charpentier, Corelli, Handel, Praetorius and JS Bach  
under the direction of Lourin Plant, DMA



Presented by the Southwest Jersey Chapter of  
The American Guild of Organists  
**The Episcopal Church of St. John the Evangelist**  
**Old Black Horse Pike and Chews Landing Rd.,**  
**Chews Landing (Blackwood) NJ**  
**Sunday, November 20, 2022 at 4 PM**



**The First Baptist Church of Haddonfield**  
124 Kings Hwy East - Haddonfield NJ

**PRESENTS**

**3-time National Champion**

**ATLANTIC  
BRASS BAND**

Saturday Nov 26,  
7pm

No tickets required.  
*A minimum \$10 donation  
per person is appreciated*

First come, first serve seating  
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Visit our Facebook page, or call 856-429-2326

*And don't forget our annual favorite:  
The Philadelphia Handbell Ensemble  
'The Twelve Days of Christmas'  
Sunday, December 18 at 4pm*





The Greater Philadelphia Choral Society presents

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*and a*

Carol Sing-Along!

Dr. William Gorton, Music Director  
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Sunday, December 4, 2022 3PM  
Trinity Presbyterian Church  
499 Marlton Pike East, Cherry Hill, NJ

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Sunday, December 11, 2022 3PM  
The Church of the Holy Trinity, Rittenhouse Square  
1904 Walnut Street, Philadelphia, PA

Tickets may be purchased on our website, [gpchoralsociety.com](http://gpchoralsociety.com) or at the door.

Non-perishable food items will be collected at the door to benefit  
The Samaritan Center in Glassboro, NJ



# MUSIC AROUND THE COUNTY Presents

## 2022-2023 Season

All concerts are FREE!



### SAXTON'S CORNET BAND

Saturday, August 20, 2022 at 3 pm  
St. John's Church, 76 Market Street, Salem NJ  
IN CONJUNCTION WITH SALEM CITY'S  
"TOMATO FESTIVAL"



### CELEBRATING BLACK HISTORY MONTH

Julie-Ann Whitely Green, Soprano  
Joseph Krupa, Piano

Sunday, February 26, 2023 at 3 pm  
First Presbyterian Church  
88 Market Street, Salem NJ



### BAY ATLANTIC SYMPHONY

Friday, October 21, 2022 at 7 pm  
Featuring Solo Violinist Stefan Jackiw  
Davidow Theatre, Salem Community College  
460 Hollywood Avenue, Carney's Point NJ  
CELEBRATING SCC's 50th ANNIVERSARY



### THE MIDIRI BROTHERS JAZZ ENSEMBLE

Sunday, April 30, 2023 at 3 pm  
Davidow Theatre  
Salem Community College  
460 Hollywood Avenue,  
Carney's Point NJ



### TUNES FROM THE CRYPT

Friday, October 28, 2022 at 6 pm  
Erik Meyer, Organist  
St. John's Church, 76 Market Street, Salem NJ  
THIS CONCERT PRECEDES SALEM COUNTY  
HISTORICAL SOCIETY'S  
"WALKING GHOST TOUR"

**Be a Sponsor!**



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*Consecration: Seven Hymn Arrangements* – for Flute  
*Consecration: Seven Hymn Arrangements* – for Violin  
*Still Be My Vision: Hymn Arrangements* – for Cello  
*"Hear the News the Angels Bring": Christmas Music* – for Cello  
*"A Rose E'er Blooming": Christmas Music* – for Violin  
*Oh Glory! Five Spirituals* ~ for Piano Trio  
*Lord of All—Three Hymn Arrangements* ~ for Flute & Piano Trio

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— David Kim, Concertmaster of The Philadelphia Orchestra



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# Positions Available/Substitute List -- by Peter Homon

**Editor's Note:** We are updating and hoping to expand our Substitute List. If you are available to substitute, please contact Peter Homon, our Referral/Position Coordinator. Please forward or refer any items concerning positions available or substitute needs to Peter at lapajar@yahoo.com or call 856-952-5132.

## Positions Available:

*St. Stephens Evangelical Lutheran Church, Feasterville* - Organist, 2M, 12 R Schantz, 9:30 service, Thursday 7:30 rehearsal, Contact [ststephensfeasterville@yahoo.com](mailto:ststephensfeasterville@yahoo.com). (9/22)

*Audubon United Methodist Church* - organist only, 10:30 svc., Adult and Children's Choirs, 1970 II/25 rank Tellers organ, Yamaha professional grand piano. Contact Marilyn Bradley [smradley69@gmail.com](mailto:smradley69@gmail.com). (9/22)

*St. Peter Church, Merchantville (Catholic)* - O, I mass (11:30 AM) with choir, Sept.-June. Choir rehearsal Thursday evening 7:30 PM. Extra masses throughout the year. 3-manual pipe organ, no piano or keyboard. Salary negotiable. Please send resume with education, experience and salary requirements to: Choir Director [spcmchoir@gmail.com](mailto:spcmchoir@gmail.com). (8/22)

*Pittsgrove Presbyterian Church, Pittsgrove* - DOM, Duties include weekly choir rehearsals, praise band and managing sound system. Knowledge of contemporary and traditional church music essential. Salary range \$8,000 - \$12,000 contingent upon experience. Email [ppcclerkl741@gmail.com](mailto:ppcclerkl741@gmail.com). (8/22)

*Richardson Park United Methodist Church, DE* - O/D or split position, handbell and adult vocal choir rehearsals on same evening, 10:30 service, recently installed 3 manual Rogers with 20 ranks of pipes. Contact Sherlynn Aurelio at 302-893-5129. Resume can be sent to [staffing@rpumchurch.org](mailto:staffing@rpumchurch.org). (3/30/22)

*Holy Trinity Episcopal, South River* - O/D, piano skills also helpful, speaking Spanish helpful as well, comfortable using several congregational resources for singing, Rev. Gregory Bezilla, 732-254-1734. (3/22)

*Luther Memorial Lutheran Church (Missouri Synod), Blackwood* - O/D, no choir but would like to begin one, 3 manual Allen Renaissance, 9 a.m. svc. Contact Carlo Danesi 609-832-9702 or [cpdanesi@yahoo.com](mailto:cpdanesi@yahoo.com). (3/21)

*Lambertville Presbyterian, Lambertville, NJ* - Organist/pianist Music Director - 3 manual pipe, baby grand as well as electric keyboard, vocal ensemble for holidays, 9:30 summer service, 10:30 winter, Contact Church Administrator Sue Mc Cloughan 609-397-0650 [Lambertvillepresbyterian@gmail.com](mailto:Lambertvillepresbyterian@gmail.com). (7/21)

## These musicians are available on Sundays and also for weddings and funerals other days:

Mary Johnson 856-332-8869 (Pine Hill) [mebayj47@yahoo.com](mailto:mebayj47@yahoo.com)

Joanne Owen 856-769-3212 (Woodstown area) [lbjkowen1982@comcast.net](mailto:lbjkowen1982@comcast.net)

Irina Nenartovich 856-321-3465 (Medford) [irinanenartovich@gmail.com](mailto:irinanenartovich@gmail.com) (after 10:30AM on Sundays)

## These substitutes are available for weddings and funerals or Saturday work only:

Misty Fiske, 302-535-6398 (Greenwich) [mistypenguins@gmail.com](mailto:mistypenguins@gmail.com)

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Matthew Smith, 630-800-8967 (Philadelphia) [matt.smith2011@att.net](mailto:matt.smith2011@att.net)

## CHAPTER EMERGENCY FUND

Our Chapter has begun the sponsorship of a fund to provide short-term emergency aid to Chapter members who find themselves temporarily in need of assistance. No dues money will be used for this aid, but tax-deductible contributions will be welcome at any time. A committee of three, consisting of the Dean, the Chair of Professional Concerns, and another member of that committee, will award aid as the need arises. Any Chapter member may recommend a member in good standing who, for reasons such as illness or unemployment, deserves our help, by contacting the Dean or the Chair of Professional Concerns. All cases of course will be confidential. If you would like to contribute to this cause, please send your tax-deductible donation (made out to SWJersey Chapter AGO) to our Treasurer Chuck Gibson, marked for "Musicians' Emergency Fund." Mail to: 691 Willow Grove Road, Monroeville, NJ 08343-4529.





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# Thank you, Patrons, Contributors and Advertisers

**Our next issue will be December 2022.**

**Deadline for articles, announcements, pictures and reports will be Friday, November 25.**



# Pipe Organs at St. Andrews Episcopal Church, Mount Holly NJ

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from the balcony to the organ chamber at that time. Why the façade of the Marklove instrument was not also moved is not documented. Instead, Mr. Charles E. Merritt, who served as choir master offered new decorative pipes to be placed in front of the new organ chamber. In 1859 there had been a schism and part of the St. Andrew's congregation left and formed Trinity Episcopal Church on Washington Street where the police station is today. In 1900 the Trinity congregation decided to rejoin St. Andrew's.

The New York-based Roosevelt Organ Works, one of the most prestigious American organ builders of the late 19th century, operated a branch factory in Philadelphia for a time. When that factory closed in 1891, two former Roosevelt employees, Samuel Bates and Oliver Culley, began building organs under their own name. In 1900 when the congregation of Trinity Church rejoined St. Andrew's Church, the organ which had been donated to Trinity was presented to St. Andrew's. That organ and the old organ from St. Andrew's (presumably the Marklove organ) were sent to Bates & Culley where the best parts of each were combined into a new organ.

The contract between St. Andrew's and Bates & Culley still exists in St. Andrew's archives. It specifies an organ of two manuals and pedal with 15 stops, a total of 811 pipes. The keyboards were built into the front of the organ, and the organ case with façade pipes constructed by Bates & Culley remains to this day; it is also the façade of the current organ. The resulting organ was played for the first time on October 13, 1901.

The 1930's were a time of great change in American pipe organ building. In the previous decades the pipe organ in America had devolved into an imitation of the orchestra. It was great fun for a while, but it left the organ unable to play actual classical organ music. A leader in the reaction against this was the Aeolian-Skinner company of Boston, MA, and their tonal director, G. Donald Harrison. In the 1930's Harrison began to guide Aeolian-Skinner back to a style of pipe organ more suitable to playing real organ music. Harrison's ideas were shockingly progressive to conservatives in the pipe organ community, and it was a forward-looking church that purchased an Aeolian-Skinner organ in the 1930's. In 1936 Mr. Edward H. Levis, who had been organist at Trinity and served temporarily in that capacity at St. Andrew's in 1910, offered a new organ to St. Andrew's. The contract was awarded to Aeolian-Skinner, which became Aeolian-Skinner organ Opus 950.

The contract for Opus 950 remains in St. Andrew's archives and specifies a two manual and pedal organ of 23 ranks, 1,441 pipes. There is also a Deagan Harp of 37 bars, as well as a preparation for a Chime stop (never installed). As well as the usual couplers, the organ has an unusual Great-to-Swell 8' coupler, an extraordinarily useful device. Registration aids were limited to five non-adjustable blind divisional pistons each for the Great and Swell, a Crescendo pedal, and reversible foot levers for the Great-Pedal 8' coupler and Sforzando. The contract specifies the case and façade pipes from the Bates & Culley organ would be re-used. However, a new detached console was provided and placed on the opposite side of the chancel.

Given the financial climate of the mid-1930's, Aeolian-Skinner may have reused some of the pipework from the Bates & Culley (pipes which may have even been from the Marklove). There are similarities between the Bates & Culley and Aeolian-Skinner stoplists which seem too great to be coincidental. Local organ builder Chuck Gibson acknowledges that some pipework in the Aeolian-Skinner Great division is from the previous organ.

St. Andrew's organ Opus 950 occupies a fascinating place in Aeolian-Skinner company history. The monumental organ at St. Mark's Episcopal, Locust St, Philadelphia, is Opus 948. The "baroque organ experimental" in Cambridge, MA, upon which E. Power Biggs made his famous CBS radio broadcasts 1942-57, is Opus 951. If one could time-travel to the Aeolian-Skinner factory in 1936, one could see St. Andrew's organ being built alongside these others!

As progressive as G. Donald Harrison's ideas were to the organ community in the 1930's, by the 1960's they were not considered progressive enough. As the neo-Baroque organ fad gained traction, many Aeolian-Skinner organs had their tone modified, unfortunately by organ builders who did not have G. Donald Harrison's skill and musical ability. Aeolian-Skinner organs from the 1930's with their original tone are uncommon now. However, 22 of the 23 ranks of Opus 950 at St. Andrew's are completely tonally original and sound as they sounded when it left the factory in 1936. This kind of tone is uniquely American and has been dubbed "American Classic."

Unfortunately, by 2022 many of the mechanisms and electrical components of Opus 950 had reached the end of their useful lives. After all, how many 85-year-old electrical appliances do you know that have all their switches and buttons working? In spring 2022 St. Andrew's engaged C. W. Gibson Inc. Pipe Organ Specialties for a thorough renovation of the console. As part of this work the Gibson company installed a modern combination action. For the first time since 1936, organists can fully utilize the tonal resources of Opus 950. This work helps preserve this fascinating example of American musical art and industry for future generations.



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## Dean's Message

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68. As of this summer, only 11 of our 80 members were 30 or younger. In our last directory, only 39 of 80 members listed a regular church position that included playing the organ (others were retired, or between jobs, or substitutes, or friends of the organ, etc.)

New Jersey used to have three colleges or universities with organ programs. Mason Gross School of the Arts at Rutgers University closed their organ department in 2020. Rowan University has at most a few organ students; I know of only one.

The entity at Rider University that claims to be "Westminster Choir College" has only 18 incoming freshmen this year, and no organ majors. That's because Rider axed the undergraduate and graduate organ performance programs this past summer. Other programs Rider cut include undergraduate sacred music,

undergraduate theory and composition, graduate piano performance, and graduate piano pedagogy and performance. What's left is a handful of music courses in Rider's College of Arts and Sciences. Rider University President Dell'Omo can spin this however he wants, but the truth is Westminster has ceased to exist as a conservatory that trains church musicians.

When we organists currently in our 60's and 70's finally retire, I'm afraid church music programs are going to fall off a cliff as the supply of new organists radically dwindles even further. Yes, churches have played a role in this. Volumes have been written in organ journals and on internet forums: compensation that bears no relationship to the work expected, ill-maintained instruments, dictatorial or indifferent clergy and congregations, etc.

But perhaps we have also had a role in disrupting the once symbiotic relationship between churches and organists? This is not an original thought. Much has been written about how the elevated tastes and esoteric repertoire of conservatory-educated organists has often failed to connect with the average churchgoer. But this idea gained

new traction with me this past week.

This past Sunday I played music by Karg-Elert, Rheinberger, and John Knowles Paine in a concert to rededicate the organ at St. Andrew's Episcopal Church in Mount Holly following console renovations by C W Gibson. The St. Andrew's organ has a Harp stop that C W Gibson also restored. Looking for something to show off the Harp stop, I hit on a piece I wouldn't have touched in my youth: a transcription of "Andante Religioso" by Francis Thomé. Probably several notches below the others in the hierarchy of refined classical music taste. I posted videos of the Karg-Elert, two Rheinberger movements and the Thomé on my YouTube channel. Within 24 hours, the Thomé had **more than twice as many views as the other three videos combined!**

Yeah, you read that right. Somehow Thomé's piece of colorful, tuneful salon music resonates with the public in a way the "more sophisticated" music doesn't. Something to ponder.

*Soli Deo Gloria*