



# Sforzando



VOLUME 13, ISSUE 7 PAGE 1

MARCH 2024

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## Southwest Jersey Chapter American Guild of Organists

### Upcoming Chapter Events

Sunday, March 10 at 4 PM      Helen Carrell Day II  
The Organ as orchestral accompaniment  
with other instruments  
Kenneth Carson, host  
Audubon United Methodist Church

Sunday, April 14 at 3 or 4 PM  
Vocal and Choral Health  
Lauren Athey-Janka, clinician  
Pitman United Methodist Church

Sunday, May 19 at 4 PM      Members' Recital  
Joel Krott, Host  
First Presbyterian Church, Moorestown

Sunday, June 30 at 3 PM  
Annual Business Meeting and Picnic  
Evelyn Larter, Host

## Dean's Message -- by Jonathan Stark

### The Fascinations of Hymnody

**Hymn** (hIm), *noun* 1a: a song of praise to God, 1b: a metrical composition adapted for singing in a religious service

For those of us who work in Christian churches, hymnody is our bread and butter. Many of us know a lot of hymns. But how many hymns are there? In my personal church music database I have cataloged 1,740 hymns. These are only the hymns in the organ music I own and the hymnals I've used. But there's more: sources on the internet estimate there are over 950,000 Christian hymns in existence!



.....continued on page 3

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

As you read this message will be almost halfway through Lent, the season of hopefully a bit more contemplation about Christ's temptation and ministry and the events leading to the Last Supper and his passion, death and resurrection. Our March program will provide music for reflection on these events as we celebrate *Helen Carrell Day II* at Audubon Methodist Church on March 10 at 4 PM in a program devoted to organ accompanying. Helen did a great deal of accompanying, and we all do, and more is involved than simply playing notes. Sensitivity to the group or soloist, appropriately addressing the room in which we play, and adjusting to varying organs if we are guests and not on our own benches show the versatility required and gained simply by experience and having an additional set of ears for guidance. Located elsewhere in this newsletter is an updated poster/invitation for you to post and share with friends and neighbors. Church attendance is down; many people have not returned since the Covid Pandemic. It is easier for some to now recognize Sunday as just another day to do shopping and chores rather than *attend and participate* in worship. Our learning systems have two functions: receptive and expressive; these two systems overlap which is where we mentally and physically internalize the material to the point where we can share the stimulus with others. Vocal and instrumental solos and one small group ensemble, all hosted by Kenneth Carson, bringing to the community the music of Vivaldi, Bach, John Prindle Scott, Camille Saint-Saens and other composers will cover the many scriptural periscopes for Lent, some with text and some without. As Christ and the apostles would say: come and see, come and hear.

Our April program, to be led by Mrs. Lauren Athey-Janka, our newest full-time vocal faculty hire at Rowan University, will address appropriate vocal warm-ups and maintaining vocal health in a world that has become practically overrun with bacteria, virus, pollen, germs, and various ways in which the voice is used daily that work against artistic use of the voice. To date 16 people have registered for this event, which is open to anyone who wishes to attend....chapter members and singers committed to their charge. A beginning time has yet to be determined but it will be either 3 or 4 PM on April 14 at Pitman United Methodist Church. A 90-minute workshop will be followed by each participant being offered a bowl of chili and a beverage, totaling two hours. Anyone interested needs to contact me by email at [ldorg59@yahoo.com](mailto:ldorg59@yahoo.com) no later than Saturday, April 6.

.....continued on page 3

## Cares and Concerns - by Cathy O'Neill

A get well card was sent to Bill Mitchell who is now at home recovering after a hospital stay. A sympathy card was sent to Kathleen, "boots' White upon the death of Walt Hullings, her partner of many years. She will be relocating to the Masonic Home in Burlington and when I receive that address I will notify you.

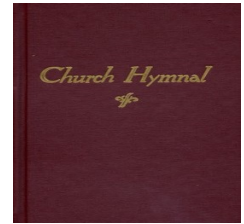
Please contact me if someone should be sent a card [cmo125@aol.com](mailto:cmo125@aol.com) or 856-214-1928

Thanks

cathy



## Dean's Message, continued from page 1



Last week our colleague and former Dean Evelyn Larter played a recital at Trinity Church in Moorestown. Evelyn played Parry's "Chorale Fantasia on an Old English Tune." I've owned the score for 25 years, played the piece a few times, but never knew what the "Old English Tune" was. This time it sounded hauntingly familiar and motivated me to search in depth. It turns out the tune is "Eltham" by the almost unknown 18<sup>th</sup> century composer Nathaniel Gawthorn. Eltham appears in the Episcopal Hymnal 1982, setting Isaac Watts' 1707 text "Nature with Open Volume Stands", and Henry Baker's "O God of love, O King of peace" of 1861. Interestingly, Parry subtitles the piece "When I Survey the Wondrous Cross", an association of tune and text unique to Parry and found nowhere else.

I must admit that until very recently I thought "Old 124<sup>th</sup>" and "Toulon" were two names for the same hymn tune. They're not. The error is understandable – "Toulon" is actually 4 of the 5 lines of music in "Old 124<sup>th</sup>". "Old 124<sup>th</sup>" is credited to Louis Bourgeois and first appeared in the 1551 revision of the Genevan Psalter, a collection of melodies written to be sung with metrical translations of the Psalms. It's unclear when the third of the five lines of "Old 124<sup>th</sup>" was deleted to create "Toulon"; the tune appears in a 1848 publication by Lowell Mason (but under a different name). Some composers and publishers are also confused – reviewing these two tunes in music and hymnals revealed several instances of mislabeling.

My main church job is at St. Mary's Episcopal Church in Roxborough, Philadelphia. The feast day of Mary our patron saint is August 15. The Episcopal Hymnal 1982 doesn't specifically index Marian hymns. Thus I was delighted several years ago to realize that the hymnal contains a "stealth" Marian hymn- "Ye watchers and ye holy ones" by Athelstan Riley. Riley was an Anglo-Catholic and one of the creators of the New English Hymnal of 1906. The second verse of the hymn is, in English, a somewhat veiled reference to the Virgin Mary: "*Thou bearer of the Eternal Word, Most gracious, magnify the Lord.*" It's been hypothesized that Riley, desiring this hymn to have broader use within the Anglican Communion, made the reference to Mary less overt. But the language is an almost direct translation of the *Axion estin* of the Greek Orthodox church.

Are you fascinated by hymns? I hope so! Do you dig into the texts, looking for layers of meaning, Scripture references, and connections to liturgical seasons and to the readings of the day? Do you give your preparation of hymn accompaniments equal priority with your organ voluntaries and choir work? Do you strive to match your registration and phrasing to the texts, do you seek out alternate accompaniments, or write them, or improvise them? I hope so! Hymns are the voice of the people in worship.

Soli Deo gloria.



## Sub-Dean's Report, continued from page 2



This event is by reservation only for materials and food preparation can be done; attendance is limited to 30. We are indebted to William Mitchell for hosting this workshop.

Our May meeting will feature our annual Chapter Members' Recital, hosted by Joel Krott at Moorestown's First Presbyterian Church. Those interested in playing a favorite composition please contact me by email at [ldorg59@yahoo.com](mailto:ldorg59@yahoo.com) by Sunday, April 14. The organ is unique and the sound travel in the room is an exciting one with more than bounce. The Scandinavian organ program which Joel hosted last year was a fine testament to careful planning of an appropriate instrument for the space. Please find a poster elsewhere in this newsletter to duplicate and place in your vestibule and in other public places. The only way we can increase the public's knowledge about good, time-honored music for worship is by invitation.

We have much for which to be thankful and my best wishes to all for a meaningful Passover and Lenten season. I look forward to receiving your reservations for the April and May meetings soon.

Larry DePasquale

*Southwest Jersey Chapter  
American Guild of Organists  
presents*

# HELEN CARRELL DAY II

## THE ORGAN AS ACCOMPANIMENT TO INSTRUMENTS AND VOICES

R. William Powell, George and Marilyn Rabbai,  
Andrew Mercurio, Lawrence De Pasquale  
Kenneth Carson, Carl Ellinwood, and  
The Messenger Baroque Ensemble

PARTICIPANTS TO DATE

**SUNDAY, MARCH 10, 2024 at 4 PM**



*Hosted by Kenneth Carson  
Audubon United Methodist Church  
314 West Graisbury Ave., Audubon 08106  
freewill offering to benefit the chapter scholarship fund*



Messiah University  
*Concert Choir*  
*and Chamber Singers*

Joy Meade, conductor



Wednesday, March 13  
7 p.m.

First United  
Methodist Church  
Moorestown, N.J.

**SPRING 2024 TOUR**

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# 100 Years of Women Composers



*The Harlem Chamber Players*, an ethnically diverse collective of professional musicians dedicated to bringing high-caliber, affordable, and accessible live music to people in the Harlem community and beyond, will offer music for string quartet composed by Florence Price, Tania León, Caroline Shaw, and other women on Sunday, March 17 at 3 p.m. at Bunker Hill Presbyterian Church, 330 Greentree Rd., Sewell NJ. Tickets are \$28, and are available on the Web site of *Music at Bunker Hill*, [www.musicatbunkerhill.org](http://www.musicatbunkerhill.org), or at the door.



### **Upcoming organ competition sponsored by the Northeastern CT Chapter of the AGO,**

The 2024 L. Cameron Johnson Memorial Organ Competition for High School Students. This competition will be held on Saturday, June 1 at 11:00 a.m. at the Storrs Congregational Church located on the campus of the University of Connecticut. It is a competition solely for High School students and offers three cash prizes: \$1,500, \$750 and \$300 along with an audience prize of \$100. We have also advertised this on the National Website of the AGO, and hope that some of you might have private students that are eligible as well. Please have them contact

[angelasalcedo@glastonburyfirst.org](mailto:angelasalcedo@glastonburyfirst.org) for more information.



### **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.

The program is structured as 14 one-hour lessons scheduled at the mutual convenience of the instructor and student. 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 32-note pedalboard, with all keys functioning. The student must have legs long enough to reach the pedalboard (!) and have intermediate piano skills

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.



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 BUILDING 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



## 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):
 

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

## Southwest Jersey Chapter



## American Guild of Organists

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*Carols for the King from Around the World*

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*Five English Carols* ~ for Flute

*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* ~ for Violin

*Oh Glory! Five Spirituals* ~ for Piano Trio

*Lord of All — Three Hymn Arrangements* ~ for Flute and Piano Trio

[www.evelynlartermusic.com](http://www.evelynlartermusic.com)

*"Evelyn Larter has a knack for writing that is easy to put together, yet lacks nothing in terms of harmonic, melodic, and instrumental depth. I find her work deeply moving, spiritual, and satisfying."*

— David Kim, Concertmaster of The Philadelphia Orchestra



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Glenn L. Rodgers, AAGO

Joyce Ann Routon, CAGO, SPC

For more information on Professional Certification requirements, procedures, materials and deadlines, visit the website of AGO National Headquarters: [www.agohq.org](http://www.agohq.org)

**Patrons & Contributors**

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Obarski, Stephen

Owen, Joanne

McFarland, Donald

Nichols, Victoria

Rabbai, Marilyn

Rhody, David

Robinson, Christine

Rodgers, Glenn

Scara, Robert

**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.

**A Note from the Editor**

**Storzando is published on the 1st of the month September through June.**

**Please submit all material to be included in the publication by the 25th of the preceding month.**

**Thank you!**

**Glenn Rodgers, [gcrodgers@aol.com](mailto:gcrodgers@aol.com)**





# 2023-2024 Season



**Celebrating  
15 years!**



## Becks' Philadelphia Brigade Band

3:00pm

A Civil War Era Brass Band  
featuring Guest Soloist,  
Dr. Chris Troiano  
First Presbyterian Church  
88 Market Street Salem, NJ

**Sunday  
Sept 24**

## Tunes from the Crypt

Erik Meyer, Organist  
St. John's Church  
76 Market Street, Salem NJ

6:00pm

**Friday  
Oct 27**



## Music for Harp & Flute



**Sunday  
Nov 19**

3:00pm

Anna Ellsworth, Harp and Carol Joe, Flute  
First Presbyterian Church  
88 Market Street Salem, NJ

## Pics & Pipes

7:00pm

A Laurel & Hardy FilmFest

Wayne Zimmerman, Organist  
Alloway Baptist Church  
41 W. Main Street, Alloway NJ

**Saturday  
Dec 9**



## Tuba Christmas

7:00pm

Celebrating 12 years of Tuba Christmas  
in Woodstown, NJ!

**Sunday  
Dec 10**

Jim Ludlam, Director  
Woodstown Presbyterian Church  
46 Auburn Street, Woodstown, NJ



## Enchanting Instrumental Folk Music of Yore

Will Ott, Mandola, Hammered Dulcimer  
First Baptist Church  
117 South Main Street, Woodstown, NJ

3:00pm

**Sunday  
Feb 25**



## The Chestnut Brass

TBD - Clinic for Salem County Schools

7:00pm - Concert



**Friday  
Mar 22**

Davidow Theatre  
Salem Community College  
460 Hollywood Avenue, Carney's Point NJ

## The New Jersey Chamber Orchestra

Dr. Thomas Hong, Founder & Director  
Davidow Theatre  
Salem Community College  
460 Hollywood Avenue, Carney's Point NJ

3:00pm

**Sunday  
Apr 14**



## A Tribute to John Williams



**Sunday  
Jun 9**

6:00pm

Jim Ludlam, Director  
Davidow Theatre  
Salem Community College  
460 Hollywood Avenue, Carney's Point NJ



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ON THE ARTS  
www.njartsCouncil.org



# Positions Available/Substitute List -- by Peter Homon

**If you are available to substitute and would like to be included on this list, 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](mailto:lapajar@yahoo.com) or call 856-952-5132.

## Positions Available:

*St. Andrew's Episcopal Church, Mt Holly* – O/D, 10am Sunday service, 1936 Aeolian-Skinner II/23 organ, Adult choir, Handbell choir. Salary \$25,000-\$28,000. Contact Fr Andrew Hanyzewski at 609-267-0225 or [saintandrewschurchmh@gmail.com](mailto:saintandrewschurchmh@gmail.com) for full position description (2/24)

*Trinity Episcopal /Old Swedes Church, Swedesboro* - O/D, 9:30 service, Tracker organ, no choir but an occasional soloist, salary \$10,400 per year. Contact Rev. Greg Wilson at [revgregwilson@gmail.com](mailto:revgregwilson@gmail.com). (10/23)

*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 [ppccclerk1741@gmail.com](mailto:ppccclerk1741@gmail.com). (8/22)

*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)

*St. Bartholomew's Episcopal, Cherry Hill* - Interim Organist, 3 manual Allen Digital, 10:30 service, \$150.00 per service. Congregation uses 1982 Hymnal, LEVAS, and Praise Songs. Contact Fred Astmann at 856-424-3820. (11/22)

*Holy Trinity Evangelical Lutheran Church (naic), Abington, PA* - O/D, Adult Vocal and Adult Bell Choirs, 9 a.m. service, 2M 20R 1963 Reuter, \$37,000 - \$47,000 salary. Contact Sherry Breslin Skp,brezl@gmail.com (8/23).

*St. Pauls United Methodist Church, West Deptford*- O/D (Organist or Pianist), Thursday evening Adult Choir rehearsal, one service at 9:32m Allen. Contact Pastor Dave Delaney, 856-845-6638. (1/24)

*St. Mary's Episcopal Church, Ardmore* - O/D, 8-10 hour workweek, 20 in choir plus 4 section leaders. For additional details contact Peter Phillips at [pcphillips@comcast.net](mailto:pcphillips@comcast.net). (2/24)

*First Baptist Church, Woodstown* - O/D but the position can also be split. 9:30 service. Additional details on First Baptist Woodstown Website. Contact Pastor Tim Joyce at 856-769-0214. (2/24)

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

Charlene Cranmer (Leesburg, FL) [ctcranmer@comcast.net](mailto:ctcranmer@comcast.net), July only

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)

Bob Scara (Burlington) [rvscara@aol.com](mailto:rvscara@aol.com), Roman Catholic services only

Katrina Wylie 856-217-9143 (Sewell) [shopper561@comcast.net](mailto:shopper561@comcast.net)

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

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*The Southwest Jersey Chapter  
American Guild of Organists  
presents its*

# ANNUAL MEMBERS' RECITAL



*Hosted by Joel Krott  
Sunday, May 19, 2024 at 4 PM  
First Presbyterian Church  
101 Bridgeboro Rd., Moorestown NJ*



***Sforzando*** is the official publication of the SouthWest Jersey Chapter of the American Guild of Organists. The AGO is a multi-denominational, non-profit organization chartered by the Board of Regents of the University of the State of New York in 1896.

EDITOR & PUBLISHER: Glenn L. Rodgers, [gcrodgers@aol.com](mailto:gcrodgers@aol.com)

OFFICIAL PHOTOGRAPHER: Joe Routon

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