



# Sforzando



VOLUME 14, ISSUE 8

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APRIL 2025

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**Photo: Estimated 10,000 in attendance to hear Wanamaker Organ, March 22, 2025**

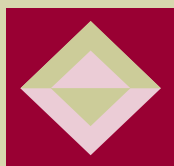
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## Southwest Jersey Chapter American Guild of Organists



## Dean's Message -- by Jonathan Stark

### I'm Glad It's Difficult!

I'm a member of a performing group that includes quite a few young adults. Their energy is refreshing, and it's been enlightening to observe the social mores of Millennials and Gen Z'ers up close. But there's also a significant difference in their feelings about work and careers compared to the average Baby Boomer (my generation). Having worked just a few years, many of them now profess they are ready to retire!

I'm painting with a broad brush here. Not all Millennials and Gen Z'ers hold these views. Additionally the world of work in the USA has changed changed for the worse since the 1970's, providing ample justification for dissatisfaction or even despair. But part of me also wants to say "*perhaps work for 20 more years, then come back and tell me how tired of it you are.*"

The education system might have something to do with it. Recently there were discussions in the New York Times about teachers feeling pressure to make reading

.....continued on page 6

## UPCOMING EVENTS

### *Chapter Members' Recital*

Sunday, May 18 at 4:00pm

Trinity Episcopal Church,  
207 W Main St, Moorestown, NJ  
08057

### *Annual Chapter Meeting and Picnic*

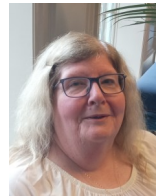
Sunday, June 30 at 3:00pm

Corpus Christi Roman Catholic  
Church  
11 S Sunset Rd, Willingboro, NJ  
08046



## Matters of Note

Cathy O'Neill, our Chapter Secretary and Hospitality Chairperson, suffered a broken leg on Friday, March 21. Cathy is now at the Advanced Subacute Rehabilitation Center at 685 Salina Road, Sewell, and faces a significant recovery.



She welcomes visitors, and visiting hours are 10:30am-7:30pm.



Welcome to our new chapter member, William Blew! Bill is from the Bridgeton area and is a student of Evelyn Larter. He is a dual member with the Delaware Chapter.

Please update your directory as follows:

William Blew  
46 Percy Blew Road,  
Bridgeton NJ 08302  
[farmerblew@yahoo.com](mailto:farmerblew@yahoo.com)  
856 466 6726



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 Ethel H. Geist, CAGO  
 Evelyn Larter, CAGO, SPC  
 Marilyn Rabbai, CAGO, SPC  
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# 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:**

***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)

***St. Bartholomew's Episcopal Church, Cherry Hill*** - O/D, 10:00 service, rebuilding choir, 1982 and LEVAS hymnals, Contact Betsy Murphy at 856-424-2229 or [Office@stbart-cherryhill.org](mailto:Office@stbart-cherryhill.org). (5/24)

***St. Stephen's Lutheran Church, Feasterville, PA*** - O/D, 9:30 service, Adult Vocal and Bell Choirs, 19,000 - \$25,000, piano skills helpful. Contact Susan Gordon [ststephensfeasterville@gmail.com](mailto:ststephensfeasterville@gmail.com) (12/24)

***St. Paul's Presbyterian Church, Laurel Springs*** - permanent or interim O/D, Adult Choir, 10 a.m. service. Contact Pastor Dasol King at 917-886-7254 or [dasolking@sppres.org](mailto:dasolking@sppres.org). (12/24)

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

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

Robert Powell 609-220-3558 (Collingswood) [pianoboy88@hotmail.com](mailto:pianoboy88@hotmail.com)

Bob Scara 609-386-7268 (Burlington) [rvscara@aol.com](mailto:rvscara@aol.com), Roman Catholic services only

Katrina Wylie 856-217-9143 (Sewell) [KatrinaWylie6@gmail.com](mailto:KatrinaWylie6@gmail.com)

## **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)

Evelyn Larter, CAGO 856-358-1112 (Elmer) [ERLarter@juno.com](mailto:ERLarter@juno.com)

Cathy O'Neill, 856-214-1928 (Sewell, NJ) [cmo125@aol.com](mailto:cmo125@aol.com)

Marilyn Rabbai, CAGO 856-589-3901 (Pitman) [mwrabbai@verizon.net](mailto:mwrabbai@verizon.net)

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

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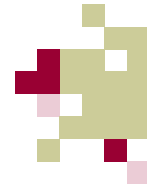
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## Dean's Message, continued from page 1



assignments more “user-friendly” for students. Instead of assigning whole novels to read, teachers are assigning sections, or even single chapters. But these are not junior high school or high school teachers. These are professors teaching college literature courses, responding to student complaints about the difficulty and length of reading assignments. How does a student conceivably earn a degree in English literature if they’re unwilling or unable to read whole novels? And if students don’t learn to persevere and overcome difficulties while still students, how will they learn in later life?

“User-friendly” is one of the hallmarks of our time. But for those of us who learn and perform organ repertoire, “user-friendliness” is a foreign concept. Consider J.S. Bach’s setting of *Herr Jesu Christ dich zu uns wend* (Leipzig chorales, BWV 655). The setting is in trio texture, the technical and interpretive demands are like the Trio Sonatas – not easy! How do we begin to master this piece?

Since it’s chorale-based, familiarity with the chorale is required. Preferably find Bach’s own harmonization of the chorale (there are many melodic variants, so find the version Bach knew) and compare it to the organ trio. You’ll notice the trio begins with a motif of six sixteenth notes and an eighth note. This motif is created from the first four notes of the chorale and pervades the whole trio. So it’s important to get this motif right.

But what’s “right”? The right route to take on a trip depends on one’s destination. For a Bach trio, is your destination a “historically-informed” performance? Or instead perhaps you desire a bit more artistic freedom from the strictures of 18<sup>th</sup> century performance practice, and will interpret the trio according to a more personal aesthetic? There is no correct answer. But notice what has happened here- before a note has been played, we’re already grappling with deep existential-artistic questions.

For the sake of discussion, assume our target is historically-informed performance. For a motif of 16<sup>th</sup> notes, this requires “articulated legato”, sometimes called “ordinary touch” in 18<sup>th</sup> century sources. Articulated legato implies both a sound and a physical approach. While the sound is an ideal, the physical approach to achieve the sound varies. Nuances of pipe speech as implemented through pipe voicing, acoustics, and playing action all figure in. To achieve the musical effect articulated legato provides, your physical approach must be subtly modified from organ to organ.

All this just to begin playing the first six notes. User friendly? Heck no, this is difficult. Fascinatingly difficult. But rewarding to master- I’m glad it’s difficult!

Soli Deo gloria.



## CHAPTER EMERGENCY FUND

The SWJAGO Chapter sponsors 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. The chapter Executive 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. All cases of course will be confidential, any discussions in the Executive Committee will occur in executive (unrecorded) session. There are two ways to contribute to this cause: 1) when renewing your membership via iMIS, you may elect to contribute an additional amount to the Emergency Fund; you may also contribute via iMIS at any other time by using the "Make a Contribution" option from the iMIS menu; 2) you may also send your tax-deductible donation (as a check made out to SW Jersey Chapter AGO) to our Treasurer Chuck Gibson, marked for "Musicians' Emergency Fund." Mail to: 691 Willow Grove Road, Monroeville, NJ 08343-4529.

**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. (Application forms on pages 10 & 11.)

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.

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***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

REFERRAL & POSITIONS AVAILABLE COORDINATOR: Peter Homon, [lapajar@yahoo.com](mailto:lapajar@yahoo.com), (856)952-5132

PROFESSIONAL CONCERNS COORDINATOR: David Rhody, [drhody1@comcast.net](mailto:drhody1@comcast.net); (856)795-6735

## CHAPTER OFFICERS

DEAN: Jonathan Stark, [jonstark47@gmail.com](mailto:jonstark47@gmail.com)

TREASURER/REGISTRAR: Chuck Gibson, [gibsonorgntnr@aol.com](mailto:gibsonorgntnr@aol.com)

SECRETARY: Cathy O'Neill, [cmo125@aol.com](mailto:cmo125@aol.com)

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Please submit all material to be included in the publication by the

25th of the preceding month.

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SFORZANDO

## 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

# Gallery - Seminar on Music of Wilbur Held

Led by David Schelat, Regional Ambassador



## Participants:

Gae Finch, Joanne Owen, Vernon Williams, David Schelat, Jonathan Stark, Kenneth Carson