



Sforzando



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Southwest Jersey Chapter American Guild of Organists

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Dean's Message - by Jonathan Stark



It's Not 1970 Any More

I have a PDF copy of the October 1970 issue of The Diapason magazine. What a trip down memory lane! That one issue had write-ups of 9 new organs of significant size by American builders. One of those was the 4 manual Schantz at St. Mary's Episcopal, Haddon Heights, where we heard Monica Czausz Berney in recital during our 2019 convention. The large 3 manual Gress Miles organ at Hartt College on which I played as an undergraduate was new that year and featured in a prominent ad. Speaking of ads, there were dozens of ads from organ builders, concert organists, and music publishers, and too many notices of recitals to count! (There's also an adorable picture of a very young Cherry Rhodes!). In 1970 the culture of organs and organ music was robust and mainstream. It was a very different time.

As of January 30, our Chapter membership consists of 59 AGO members and 2 Chapter



1st Presbyterian Church, Philadelphia - Photo by Joseph Routon

Friends. In 2000 when I transferred into this Chapter membership was over 100. In 1980 when I first joined the AGO, total national membership exceeded 21,000. In the December 2021 Sforzando I wrote "in 2019, the Guild's Strategic Planning Survey projected there will be a 24% membership decrease nationwide in the 10 years starting 2014. While the AGO membership is by no means all the organists and choir directors in the USA, this is a barometer we cannot ignore." Confirmation with National HQ is needed, but I believe national membership is now below 12,000. Quoting myself again (November 2022), "the median age of our chapter members is 68." I need to update that statistic, but it probably hasn't changed much. I'm guessing that we

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Dean's Message, continued from page 1

now have roughly 6-8 members younger than 50. Notice I didn't say "younger than 30"....

Without a significant infusion of younger members in the near future, our Chapter will fall off a demographic cliff. That means a point will come where our Chapter will suddenly shrink to the point that it's no longer viable. There simply won't be enough people to do all the things necessary for an AGO chapter to survive. Think it can't happen here? In 2024 it happened to the former Southeast Pennsylvania Chapter, right across the Delaware River. That Chapter no longer exists.

There are three main bodies of work an AGO Chapter must do: devise and present programs aligned with the overall mission and vision of the AGO, manage its membership, and communicate about what it's doing both internally within the Chapter and to the public at large. Here's a capsule summary:

1) Programming is self-explanatory, but the work the Program Committee does may not be. Led by SubDean Will Powell, the Committee consists of five at-large members. Considering most of these folks have "day jobs" as well as weekend jobs, this is not a large enough membership to accomplish all the work the Program Committee needs to do. 2) Membership management simply isn't being done; the office of Membership Chair has been vacant since 2022. 3) The communication function is spread over several appointed offices. We do an excellent job of communicating within the Chapter, but our communications to the public at large need a great deal of improvement (with the exception of our new website). The root cause is that we're not organized to manage communication as a unified function.

In the coming three issues of Sforzando I'll be elaborating on each of these three main bodies of work.

P.S. If you read my column last month, you'll be happy to know I was finally paid for that retired clergy service in December.... six weeks after the service!

Soli Deo gloria



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 11 & 12.)

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 with questions and to express interest.

**The mission of the American Guild of Organists is to foster
a thriving community of musicians who share their
knowledge and inspire passion for the organ.**



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- Hear The News The Angels Bring: Christmas* ~ for Cello
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"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

On Saturday, October 18th, Trinity Orthodox Presbyterian Church in Hatboro, PA hosted a concert titled The Composer's Perspective, showcasing pieces by Evelyn Larter and Dr. Dan Barta, a former professor of composition and theory at Cairn University. Eight guest musicians performed the composers' personal favorites from their repertoire for a large, enthusiastic audience. Evelyn and Dan introduced several of the pieces, offering insights into the creative process.





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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.



Upcoming Webinars

IDEA Series
Wikipedia Edit-a-Thon
Tuesday, Feb. 3
7 p.m. ET / 4 p.m. PT

Wikipedia is one of the most accessible platforms for raising awareness; however, many articles overstate women composers' families and relationships while severely understating their professional achievements. This session takes our research skills and allows attendees to make tangible changes to improve Wikipedia.

[Click here](#) to register.

The Weekend Organist:
Secrets of Successful Subbing
Monday, Feb. 23
7 p.m. ET / 4 p.m. PT

"Professional sub" Carl Kishline joins J.W. Arnold for a conversation about the important role substitute organists play, how to prepare your sub for their gig, and how subs can shine during that service. This webinar is not only useful for substitute musicians, but also anyone who may be hiring an organist for any type of performance.

[Click here](#) to register.

THREE LIVES AND MORE - by Anthony Falatico



A retrospective by long-time friend and member of SWJAGO, Anthony Falatico. It will be published in serial form monthly in Sforzando.

Part IV: PHILADELPHIA AND GIRARD COLLEGE

In the spring of 1959, I received a call from Girard College in Philadelphia, telling me that Dr. Alexander Mc Curdy recommended me to them to audition for the position of Organist/Choir Director. I auditioned, and was hired as the result of a beautiful hand written letter of recommendation from Dr. Mc Curdy. This was a resident position, and I moved to Girard in August, 1959. For those not familiar with Girard College, it was at that time a private boarding school for orphan boys in grades one through twelve.

Those ten years at Girard College were the busiest years of my musical life. This full-time job entailed classroom teaching, having a homeroom, giving a half-hour organ recital once a month. I also directed Girard Choir, which was a mixed choir, with the sopranos and altos (Junior Choir) from the elementary school, and the tenors and basses (Glee Club) from the high school.

The choir sang two anthems for the chapel service every Sunday: one anthem, and one musical setting of the Lord's Prayer. For the former, it was the standard repertoire of protestant church music with selections from the 16th century to the 20th. For The Lord's Prayer there was some variety, including Gregorian Chant, the familiar Malotte, settings by Robertson, Bingham, James, and a setting that I composed.

We gave three major concerts each year at Christmas, Founder's Day, and a Spring Concert, as well as numerous off-campus concerts. Some highlights were singing Borodin's "Polovtzi Dances" (Prince Igor) with the Philadelphia Youth Orchestra, performing Haydn's "Te Deum" with the Delaware Symphony, (Thomas C. Flynn, Conductor), participating in a staged production of Debussy's "The Prodigal Son", excerpts from Offenbach's "La Belle Hélène", Verdi's "Aida", Dello Joio's "The Tall Kentuckian", and Gershwin's "Porgy and Bess". Girard Choir's repertoire also included music of Palestrina, Bach, Handel, Brahms, Beethoven, Schubert, Berlioz, Saint-Saëns, Fauré, Sibelius, Grieg, Holst, Vaughan Williams, Copland, Persichetti, as well as show tunes, folk songs, and spirituals.

Our Sunday Service was early, giving me time to dash off to play the organ and direct the choir at Fourth Presbyterian Church of Philadelphia. This was an outstanding choir, with most of the members able to read music. This made it possible to perform many beautiful and challenging anthems, such as Beethoven's "Hallelujah" (The Mount of 8 Olives), the Easter Scene from Mascagni's "Cavalleria Rusticana" and the Christmas portion of Handel's "The Messiah."

I always had been active in The American Guild of Organists and when I moved to Philadelphia I joined the Philadelphia Chapter. I was active there, playing on Members' Recitals and sponsoring other recitals on the renowned Girard Organ. I also began studying for the AAGO exam, and worked for an entire year with Earl Ness and Wesley Day, the two local specialists in preparing organists for this exam. They prepared me well, and I felt confident, but the day before the exam, my life partner left me and I was quite distraught and failed both parts of the exam.

Through my friend, Temple Painter, I met Harold Boatrite, the renowned Philadelphia composer and teacher and began to study counterpoint, harmony, and composition with him. Harold was an outstanding composer and a wonderful teacher and I learned a great deal from him, but when I reached the point of composing with a tone row, I realized that this wasn't what I wanted to do and terminated the lessons.

In 1966 I decided that it was time to begin work on a Master's Degree. I met with the head of the music department of Temple University and asked to earn my degree as a voice major, since I had been an organ major at Westminster Choir College. He agreed and directed me to the head of the voice department where my nightmares began. I knew nothing about the voice faculty, and so thought it wise to study with him. Big mistake, because I quickly learned that he was not a good voice teacher, and at the end of my first semester, I asked to be transferred to another teacher, John Parella, who was excellent. We were also given

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THREE LIVES AND MORE, continued from previous page

vocal coaches who guided us in repertoire and style, and outstanding among them were Vernon Hammond, Head of The Academy of Vocal Arts, and Martin Rich, assistant conductor of the Metropolitan Opera. He was a marvelous accompanist, and could transpose Strauss songs at sight; however, if you disagreed with him, you felt his wrath, and I speak from experience.

As a voice major, I was given a choice of the choral program or the opera program, and having been part of a great choral program at WCC, I chose the latter. At that time the Opera Workshop was led by Martial Singher, a leading baritone at the Paris Opera, and later the Metropolitan Opera. Mr. Singher also taught at Curtis and I later studied privately with him. When Singher became ill, he was replaced by the esteemed, well-known and well-loved James Lucas, stage director at the Metropolitan and Santa Fe Operas and a marvelous teacher. Singing opera under his direction was an exciting and rewarding experience! With both Singher and Lucas we performed scenes from standard operas of every period. With Lucas we performed Massenet's "La Navarraise" and Britten's "Albert Herring" fully staged with orchestra at The Philadelphia Civic Center. In addition to these, I have sung leading roles in Debussy's "The Prodigal Son", Menotti's "Amahl and the Night Visitor" and Britten's "Curlew River".

During the 60s and 70s, there were numerous opportunities in Philadelphia for professional singers. Many of the larger churches and synagogues hired paid quartets and I was soloist in a number of Philadelphia churches: The Episcopal Cathedral (a post once held by Nelson Eddy), Arch Street Presbyterian, Holy Trinity Episcopal (where "O Little Town of Bethlehem" was written), and Congregation Rodeph Shalom. I also sang in professional choirs, including The Philadelphia Singers and The Philadelphia Oratorio Choir, and was frequently hired as a "ringer" for Singing City Choir and various college choirs for special concerts.

In 1972 Janice Harsanyi was teaching at The North Carolina School of the Arts, and she invited me to sing with their summer program, held every year at The Accademia Chigiana in Siena, Italy. We spent one month in Siena and one month in Assisi, giving concerts there and in neighboring towns of Tuscany and Umbria. In addition to these concerts, we had voice lessons and master classes with Harsanyi and visited Tito Gobbi's master classes at the Villa Schifanoia in Florence. We were twelve singers, twelve classical guitarists, and an orchestra of one hundred, conducted by Nicholas Harsanyi. Margot Garrett, well-known in New York was the accompanist for the singers and for various chamber groups, and when there was a scheduling conflict, Harsanyi had me act as accompanist. That summer was an indescribably beautiful experience, and I was able to return to NCSA a number of times to study with Harsanyi. In 1972 the total cost for airfare, room and board and all classes was \$800, and with my \$200 scholarship it was an incredible summer for \$600!

I'll always be grateful for Harsanyi's talents and her friendship. She offered me a position on the faculty of NCSA, but at that time there was no opening for a voice teacher. There was one for an accompanist, which I could take until there was an opening on the voice faculty, but I declined. At that time I was teaching voice at Bryn Mawr College and was doing a great deal of singing in the Philadelphia area and didn't want to give that up.

Teaching at Bryn Mawr College was a rewarding experience because singing takes intelligence, and I had some wonderful students who learned quickly and were industrious. Bryn Mawr had an exchange program with Haverford College, so I taught both women and men and my best soprano and bass acquitted themselves well as soloists in Haydn's "Lord Nelson Mass". Teaching at Chestnut Hill College was for the most part a rather unpleasant experience. This college had an exchange program with La Salle College, so I had male and female students, many with good voices, but none with any real love of singing. Before one concert I caught one of my soloists, a coloratura soprano, smoking a cigarette! I also directed the chorus and although the women loved singing Bach, Brahms, and Barber, the nun who was the department head preferred show tunes, especially "The Sound of Music"!

In addition to singing in churches and synagogues I had the opportunity to give voice recitals: They included two recitals in The Philadelphia Art Song Series, a recital for the Mozart Society of Pottstown PA, a Lieder recital on the Penn Campus, three recitals for the Octave Club of Norristown, a recital for Gay Lutherans of Philadelphia, a recital at the Fleisher Art Memorial, faculty recitals at Bryn Mawr College and Chestnut Hill College, and a recital for The Gloucester County Historical Society.

Other appearances as guest soloist include opera programs at faculty recitals of The Haddonfield School of Performing Arts, two appearances with the Chestnut Hill Symphony in Handel's "The Messiah" and Saint-Saëns "The Christmas Oratorio". I also sang for numerous church services, as well as for weddings and funerals in Pennsylvania, New York, and New Jersey, and for eleven years was guest soloist for summer services at Mount Gretna, PA.

Next Month - Part V: THE NEW JERSEY YEARS and The FINAL ACT

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 or call 856-952-5132.

Positions Available:

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

St. James Lutheran Church, Pitman – o/p, 9:30 service, Thursday evening, rehearsal, pipe instrument. Complete job description is available upon request. Secretary@saintjamespitman.com (10/25)

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

Mary Johnson 856-332-8869 (Cherry Hill) mebay47@yahoo.com

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

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

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

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

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

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

AGO Certified Members

Rae Ann Anderson, CAGO

Miriam Bisbing, SPC

Mark Cole, SPC

Charlene Cranmer, AAGO, CAGO, SPC

Lawrence DePasquale, CAGO

Ethel H. Geist, CAGO

Evelyn Larter, CAGO, SPC

Marilyn Rabbai, CAGO, SPC

David L. Rhody, SPC

Glenn L. Rodgers, AAGO

Joyce Ann Routon, CAGO, SPC

Thank You Patrons & Contributors

Anderson, Rae Ann

Bisbing, Miriam

Cranmer, Charlene

Dishong, Mark

Doan, David

Gardener, Robert

Gassaway, Gail

Hatzold, Renee

Homon, Peter

Johnson, Mary & Keith

Joshi, Layla

Kolojeichick, Leonard

Kronrot, Hugh

Larter, Evelyn

Nichols, Victoria

Obarski, Stephen

Powell, Robert "Will"

Rodgers, Glenn

Scara, Robert

Executive Committee Meeting

Our next Executive Committee meeting will be Monday, March 16, 7:30 -9:00pm. At that time we will receive the report of the 2026 Nominating Committee and also receive the Program Committee's proposal for our Fall 2026 programming.

Any Chapter member can attend an Executive Committee meeting, although only Executive Committee members can vote.

Chapter members gather for the Winter Social at the home of Irina and Kirill Nenartovich



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SUB-DEAN: Will Powell, pianoboy88@hotmail.com

TREASURER: Chuck Gibson, gibsonorgntnr@aol.com

EXECUTIVE BOARD

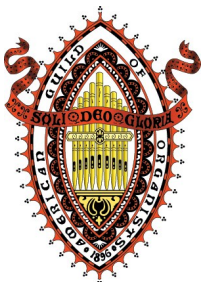
Class of 2026: David Doan, Robert Gardner, Gail Gassaway, Gary Langel

Class of 2027: Misty Fiske, Joanne Owen, David Rhody

Class of 2028: Ken Carson, Renee Hatzold, Terry Savage

WEBSITE: swjago.org

Webmaster: Vernon Williams, vwilliams@trinitymoorestown.org



Sforzando 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.

gcroddgers@aol.com



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

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
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*

Southwest Jersey Chapter



American Guild of Organists