

GUILD SERVICE
SEPTEMBER 20



Haddonfield UMC

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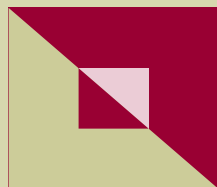
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Sforzando

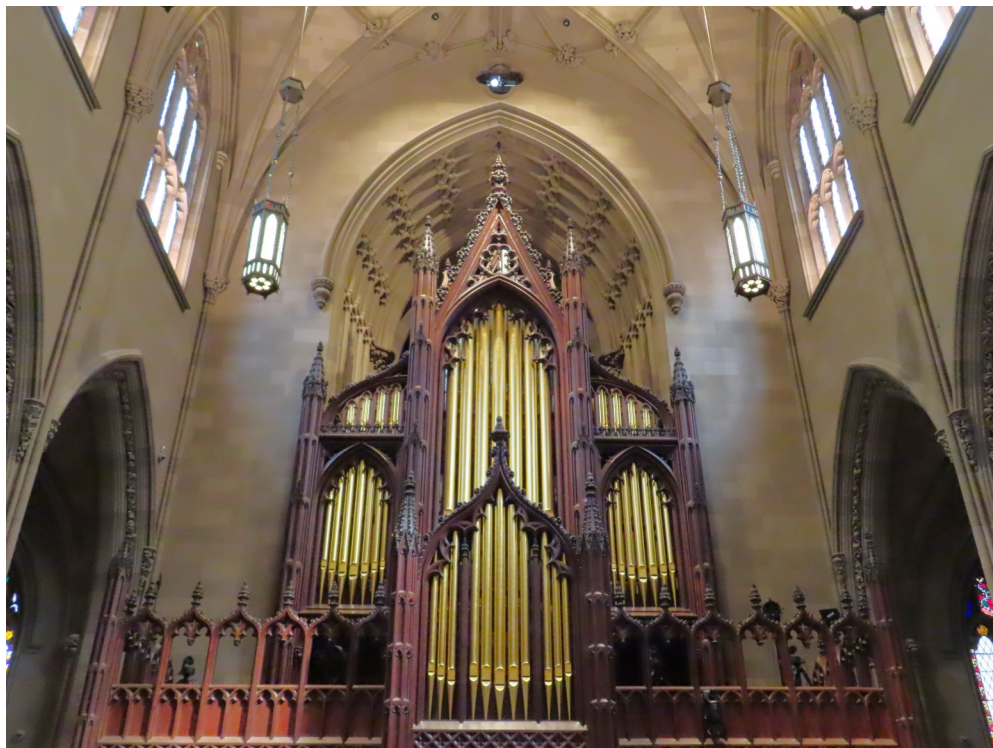
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SEPTEMBER 2026



Southwest Jersey Chapter American Guild of Organists



Trinity Episcopal Church, New York City - Photo by Gary Langel

Dean's Message - by Jonathan Stark



Welcome to the first Sforzando issue of our 2026-27 year!

I hope you have had a restful and refreshing summer and you're ready for another year of activities, both new and exciting and old and comfortable.

Once upon a time, all AGO memberships expired and were renewed at the same time of year, but since 2014 the AGO has had "rolling membership renewal." Still, a lot of our chapter's memberships expire at the end of June. So I want to give an especially warm thank you to all chapter members who renewed your membership over the summer!

... continued on page 2

Dean's Message, continued from page 1

iMIS, the AGO's membership management system, wasn't fully developed when circumstances forced the AGO to roll it out in the fall of 2024. But since then a lot of functions have been developed and added by AGO's IT staff. One of the new reports identifies folks whose membership is expiring soon and haven't yet renewed. A couple of days ago the management dashboard showed we had 5 members in that status. Who are they? I brought up the detailed report and discovered..... one of them was me!! So, if perhaps you've been reminded (nagged) by your Dean to renew... take comfort that your Dean can also forget to renew his membership (a situation since remedied).

Our chapter Program Committee, led by Sub Dean Matt Smith, has met several times this summer to develop events for the new program year. Our chapter Guild Service and installation of new officers will be at Haddonfield United Methodist Church on September 20, and on October 4, there will be a hymn festival directed by Larry DePasquale at Trinity Presbyterian church in Cherry Hill. Work is continuing on several other interesting ideas for next spring: e.g. a program of opera arias accompanied by organ, and a Pedal, Pipes & Pizza event. The Program Committee is not large, and work falls on just a few committee members. Last March I wrote about the work of our Program Committee, and appealed for more folks to join and help out. One person has stepped up to do so; we could use a few more. The Committee primarily meets via Zoom, and meetings are short and focused. Please contact Sub Dean Matt Smith (matt.smith2011@att.net) if you're interested in helping.

Imagine how surprised and pleased I was to open the July issue of The Tracker (journal of the Organ Historical Society) and find an article by SouthWest Jersey chapter member Layla Joshi! Layla is a member of First Presbyterian Church of Moorestown, studies organ with Joel Krott, and wrote about the role of the Marcussen company in the Organ Reform Movement (First Presbyterian has a Marcussen organ). My gratification was then doubled upon receipt of the August issue of TAO, as the Coffee Break column (p. 56) contains an interview with Layla! If you haven't read this yet (and especially if you haven't met Layla), you'll want to read it. This talented young lady is a credit to our chapter.

This is the 51st column I've written for Sforzando. I noticed in the August TAO that AGO President Eileen Hunt handed over her monthly column space to a guest columnist, and in the September TAO AGO Chaplain Rev. Dahn Dean D'Angelo wrote she plans to do the same in October. And it suddenly hit me, "what a wonderful idea!!" So, if you have something to say and wish for an alternative to my monthly scribbles, please let me know. I would be pleased to surrender this column space for a month to a guest columnist, and our chapter membership would likely find it invigorating to read some fresh and different points of view!

Soli Deo gloria

West Jersey Chamber Music Society**2026-2027 Season*****Music By the Numbers*****An American Sampler - 250 Years of great American Choral Music**

West Jersey Chamber Chorale

Sunday, October 11, 2026 at 7:30 p.m.

First Presbyterian Church, Moorestown

Presenting choral works by colonial composers including Billings, pre and post - Civil War era folk songs and spirituals, the Romantic Amy Beach, important 20th century American choral masters including Randall Thompson, and Living American composers including Sam Scheibe.

An International Christmas – Christmas Music From 15 Nations

West Jersey Chamber Chorale and Timberdale Brass

Sunday, December 13 at 7:30 p.m.

Our Lady of Good Counsel Church 42 West Main Street, Moorestown

Offering Christmas carols and anthems from many countries. Choir and brass performing Christmas pieces from: Norway, France, Russia, Spain, Austria, Hungary, Scotland, Sweden, Denmark, Poland, Nicaragua, and many others.

Cosmopolitan Haydn – Symphonies for 3 Cities*Played in Loving Memory of C. Harry Knowles*

West Jersey Chamber Symphony

Sunday, March 14 at 7:30 p.m.

First Presbyterian Church, Moorestown

Symphony #46 in B Major – Vienna

Symphony #86 in D Major – Paris

Symphony # 102 in Bb Major – London

Thirty members of West Jersey Chamber Symphony play jubilant symphonic masterpieces from Haydn's early, middle, and late periods.

Bach to the Power of 2

West Jersey Chamber Symphony

Sunday, May 2 at 7:30 p.m.

First Presbyterian Church, Moorestown

Bach multiplying instrumental power in pieces for two soloists and orchestra including:

Concerto for Two Violins in d Minor BWV 1043

Concerto for Two Harpsichords in c Minor BWV 1060

Brandenburg Concerto #5 in D Major BWV 1050 (Flute and Harpsichord soli)

Selected Vocal Duets Featured soloists include: Edward Schultz, Flute, Luigi Mazzocchi, and Natasha Colkett, Violin, Vikram Joshi, Harpsichord, and welcoming special guest,

Silvanio Reis, Harpsichord

FREE & LIVE Concerts in Salem County!

Season Calendar

2026-2027



Friday, October 23, 2026 at 6 PM

Tunes from the Crypt:

Spooky pipe organ music for Halloween

Erik Meyer, Organist

St. John's Episcopal Church,

76 Market Street, Salem NJ

Saturday, November 21, 2026 at 7 PM

Pics & Pipes: Silent Film Shorts featuring Buster Keaton with Roscoe "Fatty" Arbuckle

Wayne Zimmerman, Organist

Alloway Baptist Church

41 W. Main Street, Alloway NJ

Sunday, December 13, 2026 at 7 PM

A Tuba Christmas (15th Annual South Jersey)

Woodstown Presbyterian Church

46 Auburn St., Woodstown NJ

Sunday, February 21, 2027 at 3 PM

Head Start in Harmony:

An a cappella experience for children

Director, John Wernega

Salem Community College

460 Hollywood Ave., Carneys Point, NJ

facebook.com/MusicAroundTheCounty

www.musicaroundthecountysalem.com

Sunday, March 7, 2027 at 3 PM

The Midiri Brothers Jazz Septet

Salem Community College

460 Hollywood Ave., Carneys Point, NJ

Sunday, April 4, 2027 at 3 PM

Salem Oak: Legacy Through Music

Salem Community College

460 Hollywood Ave., Carneys Point, NJ

Sunday, April 18, 2027 at 3 PM

Voix Celestes: Music for Organ & Flute

Eric Meyer, Organ, Anna Meyer, Flute

St. John's Episcopal Church,

76 Market Street, Salem NJ

Sunday, May 23, 2027 at 3 PM

Forbes Road Frolic

Colonial Music

Salem Quaker Meeting House Salem, NJ



SCAN ME



SALEM COUNTY
NEW JERSEY

MORE THAN COWS, NO BULL.

This program is made possible in part by funds from the Salem County Board of County Commissioners, and Salem County Cultural and Heritage Commission.
www.visitalemcountynj.com

RCSJ College/Community Chorus at the Gloucester Campus
and

The Southwest Jersey Chapter of the American Guild of Organists
invite all the community to attend

HOPE IN TIMES OF TROUBLE

*A festival of hymns and choral music representing
Judaic-Christian traditions*

Citations from Isaiah 8 and 43 and the Book of Psalms



[This Photo](#) by Unknown Author is licensed under [CC BY-SA-NC](#)

*An offering will be received to benefit victims of the California fires of
2025 and victims of the Hurricane Helene in the Carolinas from 2024.*

A FAMILY-FRIENDLY EVENT – AMPLE PARKING – HANDICAP ACCESSIBLE

SUNDAY, OCTOBER 4, 2026 at 4 PM

Trinity Presbyterian Church

499 East Marlton Pike, Cherry Hill NJ 08034

October 4th Hymn Festival - by Larry De Pasquale



Isaiah saith: "ye shall have a song and gladness of heart." Doing so in troubled times is by light years easier said than done, yet as a choral director I have heard from several singers that they were glad they came out to rehearsal even though doing so at times required almost every ounce of energy to get from the dinner table to the rehearsal room, because upon leaving the rehearsal there were feelings of rejuvenation, resilience, renewal and even a sense of physical improvements....mostly regarding joints. These good feelings are a result of proven research data acknowledging that singing in a group regulated the hormone cortisol which when balanced in each of us has the following key benefits:

- * Management of how the body uses carbs, fats and proteins to provide a steady supply of energy
- *Provision to the body boosts of energy and alertness to manage stress
- *Maintenance of blood pressure by helping to balance sodium and water balance
- *Lowering inflammation during physical activity and episodes of stress
- *Support of a natural circadian rhythm

As a music educator I have spent my life helping people to sing with improved ease by providing a buffet of musical styles from various cultures including American folk music, in both common and compound meter and in various tonalities, starting from the age of 3.5. It was that age that I was privileged to teach at Rowan University's Child Care Center, and watch the children grow artistically. Actually the fetus at four months recognizes music as organized sound; sonograms have shown that it turns its head when it hears its mother's voice and hears organized sound....so at 4 months inside the oven is when Mozart, Beethoven, Handel and Bach should be played.....and throughout life in the flesh.

To not digress, the hymn festival on October 4 at the beautiful Trinity Presbyterian Church in Cherry Hill will offer experiences from plainchant through traditional ancient Hebrew melodies into the modern era, using The Presbyterian Hymnal. With thanks to Lisa Marcelli, director of music at Trinity, who has been working with me and Lisa Parker, administrative assistant of the RCSJ Chorus, we will combine the chorus, Trinity's chancel choir, the choir of Congregation B'nai Tikvah-Beth Israel in Sewell, and all who come to sing hymns including:

- *How firm a foundation
- *Conditor alma siderum
- *Promised One
- *The God of Abraham praise
- *St. Anne (O God, our help in ages past)
- *The Ash Grove

The choirs will combine to sing three short choral works as part of our offering to the Most High.

Kyle Sheppard and I are working together with Lisa Marcelli to create an 80 minute event that will provide a chance to sing with the mighty hybrid organ rebuilt and maintained by Charles Gibson Pipe Organs, in an acoustical environment with bounce, having easy parking and handicap access, building balanced cortisol for South Jersey, while helping victims of CA fires and continued rebuilding of damages from Hurricane Helene. Alexander Hamiltons and Andrew Jacksons are particularly welcomed in the offering plates which will be at the rear of the nave. Upon entering the nave, each attendee will be bathed in the soft blue lighting of the stained glass windows along the West Gate Drive side of the building. Relax and take in the prelude, then be prepared to balance your cortisol. And it's likely that my mom and I will head to Ponzio's for one of their incredible wraps between 4:30 and 4:45 that afternoon. Maybe you'll join us?

Deacon Lawrence De Pasquale

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)

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

Mary Johnson 856-332-8869 (Cherry Hill) mebayj47@yahoo.com

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

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

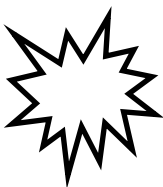
Matthew Smith, 630-800-8967 (Philadelphia) matt.smith2011@att.net

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	Joshi, Layla
Bisbing, Miriam	Kolojejchick, Leonard
Cranmer, Charlene	Larter, Evelyn
Dishong, Mark	Nichols, Victoria
Doan, David	Obarski, Stephen
Gardener, Robert	Powell, Robert "Will"
Gassaway, Gail	Rodgers, Glenn
Hatzold, Renee	Scara, Robert
Johnson, Mary & Keith	



New Member

Please welcome Alexander Bonfiglio of Woodbury to our chapter!

Report from AGO National Convention - by Evelyn Larter

July 6 to 10, 2026, St. Louis, MO

After a delightful weekend with good friends in St Louis, my convention experience began on Monday morning at First Presbyterian Church, Kirkwood, a suburb of the city. The front (apse) has a beautiful series of stained glass windows, providing the visual backdrop to the organ. The occasion was the finals of National Young Artists Competition in Organ Performance (NYACOP) featuring three brilliant young organists. The set repertoire included Bach's St Anne Fugue and it was interesting to hear three different interpretations back to back. The winner was Mitchell Miller who is currently a DMA candidate at The Eastman School of Music in Rochester, NY, and as of August 1st, will be the new Assistant Director of Music and Fine Arts at Bryn Mawr Presbyterian.



On Monday afternoon we went to Grace United Methodist Church for a Rising Stars recital with Emily Dawn Amos, a Curtis graduate, Daniel Colaner and Carolyn Hoff. Daniel's performance of Naji Hakim's Gershwin'sca was highly entertaining and appropriate for ongoing America 250 celebrations. That theme continued on Monday evening when we travelled to Principia College in Illinois for an opening banquet followed by a patriotic concert with Jan Kraybill and the Brass Ensemble of The United States Air Force Band of Mid-America.

Tuesday began with a variety of interesting workshops – always difficult to choose just one in each session, but I was happy with my choices. George Stauffer gave a talk on his recently published book, J.S. Bach: The Organ Works, keeping the audience very amused with his dry sense of humor. I considered ordering his book till I saw it has 648 pages! Next I attended a Lorenz workshop on recent releases of organ music led by their keyboard editor, Carson Cooman. He introduced five composers with collections in the Lorenz catalogue and each spoke on their approach to writing and their history with Carson who has greatly expanded the amount of new releases published annually since taking up his position in 2015.

The afternoon was spent at Third Baptist in downtown St Louis, where we heard brilliant recitals by Janet Yieh and Bryan Anderson, the winner of the most recent Longwood Gardens organ competition. In the evening we were at Manchester United Methodist Church for an excellent hymn festival with combined area church choirs, organ (Richard Elliott) and full orchestra led by Mack Wilberg.

On Wednesday morning I attended an Augsburg Fortress choral reading session before the AGO National Meeting, which included tributes and gifts on the retirement of Executive Director James Thomashower. Among the reports presented was a hilarious invitation given by Andrew Senn to the next National Convention to be held in Philadelphia in 2028. Their booth in the exhibit hall (manned by Andrew, Rae Ann Anderson, Max Esmus and David Schelat) was a lot of fun.

In the afternoon we crossed the mighty Mississippi River again, this time to Belleville, IL and the Cathedral of Saint Peter for a recital by Damin Spritzer on their large Moller instrument (1968) rebuilt in 2021 by Christopher Soer Pipe Organs.

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Convention Report,

continued from page 8

*Evelyn Larter
and Sub-Dean
Matt Smith*



On Wednesday evening we were back in Kirkwood for two concerts within walking distance of each other. At First Presbyterian Christopher Houlihan, organ and the iconic American soprano Christine Brewer presented a lovely program of mainly sacred songs and arias interspersed with a couple of organ solos. It was a privilege to hear Miss Brewer's glorious voice in a beautiful space. The second concert for my group was at Kirkwood Baptist Church with Mitchell Miller, the winner of the NYACOP competition and Carlo Massimo, the winner of the NCOI competition.

Thursday morning began with the Regional Meetings – Mid-Atlantic Regional Meeting was fairly well attended and there were encouraging reports on successful chapter innovations and membership expansion. Next summer there will be a Regional Convention in Baltimore, an accessible location for our chapter members. Then we travelled to the Cathedral Basilica of St Louis, a stunningly beautiful building with 83,000 mosaic tiles. The recital there was by Benton Blasingame, the Assistant Music Director and Associate organist of the cathedral.

My final event was at The Sheldon, a famous downtown theatre, where we heard the excellent St Louis Children's Choir. Their program included Song of The Spirit by Sarah MacDonald, commissioned by the convention. While written with organ accompaniment, it had to be performed on piano four hands as the organ rented for the event would not fit through the door of the theater!

Overall the convention was extremely well organized and the hotel was excellent. The contingent of young organists (AGOYO) was the largest ever, which was very encouraging. I was grateful to be able to attend and would love to visit St Louis again.

Report from AGO National Convention - by Matt Smith

Unlike Evelyn, I was late coming to the convention in St. Louis because I was traveling there on Monday morning and afternoon. I was able to check into the hotel with just enough time to get on the bus for that evening's roster of events. We were bused about an hour outside of the city to a small Christian Science-affiliated, private liberal arts college on the Illinois side of the Mississippi River called Principia College. Once we arrived we were treated to a buffet spread of barbecue, cornbread, and vegetables. We had some time to wander the grounds before the concert, and the views over the Mississippi River from an overlooking bluff were outstanding. The opening concert featured Jay Kraybill playing the college's Casavant Freres organ and the Brass Ensemble of the US Air Force Band. The selections were a varied blend of old favorites and new compositions. The program was clearly thoughtfully designed and very stirring to hear. Everyone singing The Battle Hymn of the Republic all together was a highlight of the program!

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AGO Convention Report, continued from page 9

Tuesday morning featured three workshops in quick succession. First up was a demonstration of a few databases that have been put together to highlight the musical compositions of women composers. These tools and resources are put together by dedicated musicians to make it possible for organists to diversify their musical choices. The panelists offered a sampling of some of the music we can find there by playing the Allen organ set up in the room. There were definitely a few that I was eager to download and program for the coming year! The next workshop was about working with children's voices and was led by Elizabeth Hogan of the St. Louis Children's Choir. She had a lot of energy for 9:00 AM, but it was infectiously fun and some of those warm-ups will be making an appearance at my church. The last session of the morning was about a similar matter but a different demographic. Marc Shapman spoke about working with singers with aging voices and some of the techniques we can use help folks sing at their best all throughout their life.

As Evelyn mentions in her report, there were afternoon recitals featuring Bryan Anderson and Janet Yieh. As interesting as those programs looked, I was feeling especially tired that afternoon and decided that I needed to rest at the hotel to recharge. These conventions are very fun and informative, but they pack A LOT in a few days and it can be exhausting trying to keep up. Between late night exhibition browsing and early morning workshop sessions, there's barely enough time to sleep! Thankfully, my low-key afternoon gave me the energy needed to power through the rest of the week. Evelyn and I got dinner at a restaurant in the hotel (the deep-fried ravioli was a big hit!) before heading to Manchester UMC by bus. The hymn festival of Mack Wilberg's sacred compositions was beautifully sung by area choirs and bell ringers, with Richard Elliott playing dazzling accompaniments on the church's 2016 R. A. Colby organ.

Wednesday morning began at 8 AM with a workshop about conducting choral anthems from the console of an organ. Horst Bucholz gave an amusing and wide-ranging talk about the various considerations and factors one must keep in mind to lead a choir while also accompanying. His simplest advice for conducting from the console can be summed up in one word: "Don't". Joking aside, he did provide some helpful tips. The next session I attended featured Robert McCormick talking about organ improvisations. I attended a similar workshop led by Robert at the last national convention, and he's always a good mixture of informative and witty. He does a really good job of demystifying improvisation, and thereby making it seem less intimidating. The morning concluded with a commission recital featuring Rollo Dilworth, the National Meeting of the AGO with all attendant officers and ceremonies, and a choral music reading session from Hope Publishing. In the afternoon, we were taken to Belleville, Illinois, to attend two recitals at the Cathedral of St. Peter. Damin Spritzer played a solo recital featuring the music of Rene Becker, while David Ball and Emma Whitten played a duet recital right afterward. Evelyn and I were in the same group for the Wednesday evening recitals, which took us out to Kirkwood, Missouri, for two recitals at two churches. Christopher Houlihan and Christine Brewer gave a magnificent concert on the Presbyterian Church's Casavant Freres from 2013 in a sanctuary filled with stunning stained glass artistry. The Baptist Church, decidedly less decorative visually, featured the winners of NYACOP and NCOI competitions, Mitchell Miller and Carlo Massimo respectively, on the church's powerful Quimby from 2003. Kirkwood was also a lovely suburban town to visit and walk around a bit between the two recitals.

Thursday, the last full day of the convention, took us to the Cathedral Basilica of St. Louis, probably the most visually stunning church that we visited. It was relayed to me that this church has the most mosaic tiling in the ceiling of any church in Christendom. I could believe that, and it looked very well preserved too! The overall design of the

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AGO Convention Report, continued from page 10

space was more Greek/Byzantine than Catholic/Latin, and that theme continued when Benton Blasingame played "Tu Es Petra" from Mulet's Esquisses Byzantines. The morning concluded with a choral concert in Sheldon Concert Hall, a historic music venue, and featured the treble talents of singers from the St. Louis Children's Choir. From there, the buses would take us back to the hotel for a composer spotlight on Mack Wilberg. Given that the choral concert was near a neighborhood that I wanted to check out, I strayed off on my own to explore Central West End of St. Louis. It's a cool, trendy area with coffeeshops, restaurants, boutiques, and the oldest independent bookstore in St. Louis. I got back to the hotel on my own in time for dinner and the St. Cecilia Recital, taking place back at Manchester UMC. Chelsea Chen played an incredible final concert which included a commissioned work by Jonathan Dove (who was in attendance), and finished with an improvised encore that laced together musical themes from the Super Mario Bros. video games. The cherry on top was the reception of drinks and hors d'oeuvres held back at the hotel's convention center.

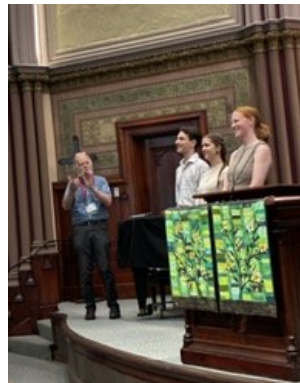
Convention Photo Gallery



Cathedral Basilica of St. Louis



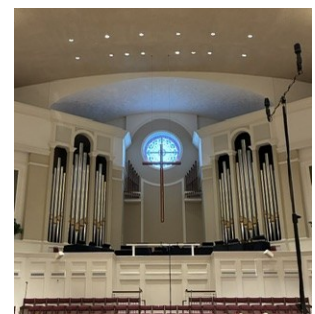
Mosaics



Rising Stars w/Michael Barone



View from the Hotel



Manchester UMC



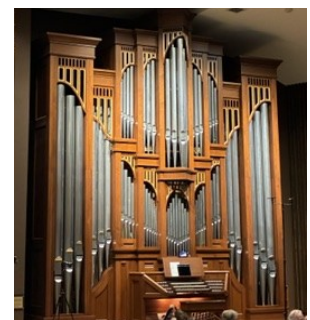
Cathedral of St. Peter, Belleville, IL



Stained Glass



Damin Spritzer, Recitalist



Casavant at Principia College

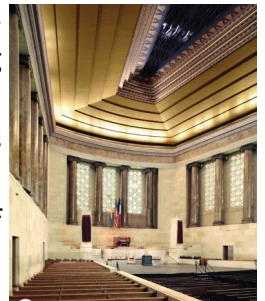
Report from OHS Convention - by David Rhody

August 11 to 14, 2026, Philadelphia

In mid August three SWJ members joined 390 other conventioners in attending the 70th anniversary convention of the Organ Historical Society – former SWJ dean Albert Robinson was one of the founders - the first convention in Philadelphia in ten years. From convention headquarters in the City Line Avenue Marriott the organ enthusiasts visited twelve venues hosting a wide variety of organs and recitalists, and the overall results were, well, spectacular.

Without a doubt the most popular performance of the week was Nathan Laube's recital at the Girard College Chapel on the 106-rank 1933 Aeolian Skinner. The pipes are located, as most everyone is aware, in the ceiling of this rectangular stone room, so that the sound envelops the listener in waves of reverberation. The opening chords of his first piece, *Concert Overture in c minor* by Alfred Hollins, were an electric promise of what was to come. A Percy Whitlock Chorale, two movements from *L'Orgue Mystique* by Tournemire, the Vierne "Clair de la Lune" which the composer dedicated to E. M. Skinner, and a Rachmaninoff Prelude transcription set the stage for the major work, the Reubke *Sonata on Psalm 94*. Always aware of the room's acoustics, Nathan at times elongated rests and pauses to accentuate the reverberation. To avoid distracting his audience with the clunking of the Austin piston action, in the adagio section of the Reubke he changed registration by hand. This alertness to the instrument and room at hand, plus Nathan's impeccable technique, make him one of the recitalists most in demand world-wide. The fiery concluding fugue of the Sonata brought the audience to its feet in prolonged applause.

Sadly, Nathan said that when he arrived three days prior to the performance the organ was barely playable, and only heroic efforts by Chuck Gibson and his team of miracle workers, toiling in the ceiling chambers for three days and nights, brought it back to life. It appears the organ is rarely heard these days, and the era of a full-time Chapel Organist as Anthony Falatico once was are long gone. Nathan said this organ is the most recorded instrument in the region, and it is also the one most sampled by digital organ designers. Let's hope that we hear more recitals of this caliber and interest in this treasure of our region will be rekindled.



A more controversial program took place on opening night at Congregation Keneseth Israel in Elkins Park on the 1960 Austin, which the congregation president said in opening remarks remains tonally exactly as it was in 1960. The current president of Austin Organs also spoke and mentioned that this installation was trail-blazing for its time, since it marked a departure from the prevailing orchestral instruments – like the Girard Aeolian Skinner and many other instruments heard during the convention – to the new tonality of European, baroque-style organs popularized by E. Power Biggs. So it was not surprising that the instrument today sounds a bit dated and unbalanced, with a pedal section that can overpower the ensemble, as it certainly did in Katelyn Emerson's opening piece, the Bach *Prelude in G major* BWV 568. But this was, after all, the convention of the Organ Historical Society, and the organ remains a monument to a shift in organ building and taste.

A third very interesting program was an optional extension of the convention, the "postlude" performance at Long-

...continued

OHS Convention,

continued from page 12

Chapter members
Charlene Cranmer
and David Rhody



wood Gardens by Peter Richard Conte on the 146-rank 1929 Aeolian ballroom organ commissioned by estate owner Pierre DuPont. In keeping with local nostalgia, Peter included an Aria composed by Firmin Swinnen, Gardens organist from 1923 to 1956 and designer of the Aeolian instrument; then he played a recently discovered response to a visit by 15-year old Samuel Barber who composed a little program work “To Longwood” in which he imagined hearing an organist begin playing a Bach-like work and segueing into a Swinnesque style. Barber penned a letter to Mr. DuPont, enclosing his composition, describing his joy at hearing the performance he attended and apologizing for his rudimentary composition – all very charming. Conte then performed the opening movement from the Widor *Symphony no. 5* with an extended pedal variation added by Swinnen, including 3- and 4- part pedaling; this cadenza was also performed, Peter said, by Marcel Dupre on the Wanamaker Organ during his 1921 tour. The concert concluded in typical Conte/Wanamaker style with transcriptions from Wagner and Richard Strauss.

The wonderful events were too numerous to describe fully; they included a recital in Bryn Athyn Cathedral on the 46-rank Kegg organ (a gift to the cathedral by Fred Haas), the 2018 Fisk at Christ Church in Old City, Alan Morrison demonstrating the capabilities of the brand new Dobson Organ at Curtis Institute, and James Kealey in his new position at Bryn Mawr Presbyterian who performed the entire Dupre *Symphonie-Passion* with the audience singing the foundational chants before each movement. There were notable performances also at Holy Trinity Rittenhouse Square (with the 1950 Moeller purchased from First Baptist incorporated earlier this year with the church’s existing 1961 Moeller), First Presbyterian, St. Mark’s Locust Street, and a rousing closing concert at the Kimmel Center on the 97-rank mechanical action Dobson organ (also a gift by Fred Haas) featuring former Yale School of Music roommates Ken Cowan and Bradley Welch performing 10 pieces for 4 hands/4 feet, including two world premieres – this delightful concert should have been the fan favorite but, oh that Girard recital!

The convention delegates were also hosted at OHS headquarters Stoneleigh in Villanova where the oldest known organ built in America, by Jacob Hilgus in about 1824, was heard after careful restoration by OHS staff. It is a charming little one manual instrument which must be pumped by one foot to “keep it breathing,” as performer Paolo Bordinon remarked. The estate became the home of the Haas family in 1935, and was recently donated by the Haas siblings to OHS, including a large managed natural vegetation and wildlife refuge.

Prior to the Kimmel concert, all attendees were hosted in the Kimmel lobby for the official 70th birthday banquet; I sat at a table with a woman from Florida who grew up in Riverton NJ and took her first organ lessons from Helen Carrell! Charlene Cranmer and Rae Ann Anderson and I represented our chapter as best we could. Throughout the convention I noticed a boy – he appeared to be about 12 but I soon found out he is 16 – sitting in the front row with his mom at every concert, often besieged by interviewers and even autograph-seekers. After some discreet research I learned that he is organist/media influencer Brody Bett, whose website boasts plenty of photos of Brody playing the Wanamaker organ, Brody playing the Boardwalk Hall organ, playing at Trinity Wall Street, etc. He is already Organist-Director of a large church in Greensboro NC, and just played a recital at Boardwalk Hall on August 18. It’s a new route to musical fame!



The next OHS convention will take place in Boston; also note that the AGO 2028 convention will be held again in Philadelphia! Lots going on in our musical neighborhood. Get out and enjoy!



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 17 & 18)

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 with questions and to express interest.



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A Rose E'er Blooming ~ for Violin

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Executive Committee Meeting

The Chapter Executive Committee will meet 7:30pm-9:00pm on Monday, September 14 via Zoom.

If you are not on the Executive Committee and would like to attend as a non-voting participant, please contact Jonathan Stark in advance for the Zoom link.

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.

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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.**



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
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