



Sforzando



VOLUME 16, ISSUE 2

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OCTOBER 2026

Southwest Jersey Chapter American Guild of Organists

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Chapel of St. Charles, Roermond, Netherlands

Dean's Message



Your AGO Chapter Needs YOU

Dramatic title for this article, and I've had mental pictures of World War 2 recruiting posters with a stern Uncle Sam pointing directly at the hapless viewer, trying to guilt them into joining the US Army! Well, nothing quite so dramatic here. But the truth is, our AGO Chapter has several needs that are not being met currently, and several key positions that are open.

Hospitality Coordinator - Cathy O'Neill's passing last year left this position open. The role is to provide or coordinate provision of refreshments at Chapter events. Since most of our events occur at venues where we are guests, the Coordinator also works with representatives of venues to ensure we're being good guests and complying with their rules regarding refreshments. It's not a difficult job; refreshments aren't necessarily appropriate at every Chapter event throughout the year. However, it is an important job- refreshment times provide opportunities for establishing and strengthening relationships among Chapter members. They also provide a place for us to meet and greet guests, make new friends, and possibly identify potential future chapter members. If this is something you feel you can do, at least for one year, please let me know. (JonStark47@gmail.com, (609) 731-1555)

Social Media Coordinator - I wrote in the May Sforzando about our Chapter's forlorn Facebook page and cobweb-adorned YouTube site. These sites might seem comical or elicit a sense of pathos, like a sad clown or Charlie Brown's Christmas tree. But for a chapter like ours with numbers rapidly declining, and membership heavily weighted towards seniors, the

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Dean's Message - by Jonathan Stark, cont'd

condition of these communication channels is no laughing matter. And in addition to our near-moribund Facebook and YouTube sites, we have no presence at all on channels such as Instagram and TikTok. In 2026 these are not nice-to-have luxuries. These are a main conduit for communicating with folks of Millennial, Gen Z, and Generation Alpha – the very people who are underrepresented in our Chapter. The very people who will carry the mission of our AGO chapter forward in the future.

My vision is that the Social Media Coordinator will find or create and post content on our Facebook site approximately weekly. If there's nothing newsworthy specifically about our Chapter, they will post something related to organ or choral music in general. Similarly, our YouTube site should receive new content approximately monthly, and we need to leverage the possibilities in Instagram and possibly TikTok. It's hard to overemphasize how important this is to our Chapter, to the mission of the AGO overall, and to the promotion of the art of organ and choral music. If this interests you, please let me know. If you feel this job is too big for yourself as one person, but can perhaps do part of it, teaming with another person, that is also a possibility.

Membership Coordinator - I'm super-pleased (ecstatic, even) to announce this job is no longer available, because Mark Dishong has taken this position! Thank you so much, Mark. In this role, Mark will help us track membership, particularly concerning expiring memberships and renewals. Mark will also work to help identify prospective new members, particularly among groups and communities who weren't traditionally strongly represented in the AGO. Although this job is "taken", I'm sure Mark would welcome anyone interested to help. If this interests you, please reach out to me or to Mark (markdishong@gmail.com).

Soli Deo gloria

Sub-Dean Matt Smith's Monthly Report

Already, our program year is off and running with two events happening within two weeks of each other. The yearly Installation Service for officers took place on September 20th, 4:00 PM, at Had-donfield UMC. Pastor Cricket Denton gave a homily on a passage from 2nd Kings, a book of the Bible we don't often hear from! The church's Chancel Choir gave a rousing anthem extolling the importance of music in worship with a setting of Fred Pratt Green's hymn text, When In Our Music God Is Glorified. I enjoyed getting the opportunity to hear the organ that I play every week from a different vantage point, too. I have almost never processed into the Sanctuary while singing a hymn, and it was a joy to have Vicki Nichols open the service with a prelude and the first hymn! David Doan and Dean Stark also played superbly, with good representation from composers not often featured in services or recitals.

At the top of this month is the hymn festival titled Hope in Times of Trouble, taking place on October 4th at 4:00 PM. Larry De Pasquale has been pouring his heart and energy into coordinating this program of choral music and hymns, all for the benefit of those who have lived through natural disasters in California and the Carolinas. Trinity Presbyterian in Cherry Hill will play host for this event, which will

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October 4th Hymn Festival - by Larry De Pasquale



The College/Community Chorus of Rowan College of South Jersey and the Southwest Jersey Chapter of the American Guild of Organists will offer a hymn festival at Trinity Presbyterian Church, 499 E. Marlton Pike in Cherry Hill on Sunday, October 4 from 4 to 5:20 pm. Offering plates will be available in the rear of the church nave for donations to benefit recovery from California fires and Hurricane Helene. (See poster on page 4)

Lawrence De Pasquale will be at the organ recently refurbished by Charles Gibson, and music director Lisa Marcelli and Norma Meyer together will conduct the college chorus and choir from Trinity and Congregation B'nai Tikvah-Beth Israel in Sewell in three compositions.

Listen for this same basic announcement on WRTI from September 30 through October 3 courtesy of an Action Team grant for marketing this project from Thrivent Financial. For more information: ldorg59@yahoo.com

Deacon Lawrence De Pasquale

Organ Recital at Deerfield Presbyterian Church

The new season of recitals at Deerfield Presbyterian Church begins on Friday, October 23rd at 7:00PM with an exciting performance by **Frank Dodd** on the church's 1947 Aeolian-Skinner pipe organ. (See poster on page 6) Now in its twenty-fifth year, the Deerfield Recital Series has consistently delighted audiences with the opportunity to hear world class musicians in a rural setting. There is no admission charge, a freewill offering will be received. The church is located at 530 Old Deerfield Pike in Deerfield Street, and is accessible to those with disabilities. The recital will be followed by a Meet-The Artist reception.

Frank Dodd serves Westminster Presbyterian Church (Lancaster, PA) as full-time Director of Music & Organist. A native of western Pennsylvania, Frank holds a master's degree in organ performance from the Yale University *Institute of Sacred Music*, where he studied with the much-lauded Professor Thomas Murray. His program is titled *Mid-Century Masters*, featuring music written or arranged by legendary composers such as Virgil Fox and E. Power Biggs in the immediate post-war period when the organ was installed at Deerfield Presbyterian.

Chapter Officers Officially Installed

Pictured Left to Right: Mark Dishong, Executive Board, Matt Smith, Sub-Dean, Jonathan Stark, Dean



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



Photo: Sim Canetty-Clarke



16TH
2026
7 PM

MI WHA LEE MEMORIAL SANCTUARY
ORGAN FUND PRESENTS

ROGER SAYER: INTERSTELLAR 10

Haddonfield United Methodist Church | 29 Warwick Rd, Haddonfield, NJ 08033
haddonfieldumc.org | Sanctuary | Free Admission

The Original Organist of Hans Zimmer's Interstellar Soundtrack

Featuring the iconic music of Christopher Nolan's blockbuster film *Interstellar*, alongside space-themed masterworks including Strauss' *Also sprach Zarathustra* (theme from *2001: A Space Odyssey*) and Holst's *The Planets*.

World-renowned British organist Roger Sayer is acclaimed as one of the finest recitalists and choral conductors of his generation. A former student at St. Paul's Cathedral and Prize Winner at the St. Albans International Organ Competition, Sayer achieved global recognition for his close collaboration with Oscar-winning composer Hans Zimmer on the soundtrack to *Interstellar*. Sayer brings his worldwide *Interstellar 10* anniversary program to Haddonfield, offering a thrilling evening of cinematic and virtuoso organ music.

Deerfield Recital Series

Presents

Organist

Frank Dodd



From Lancaster, PA, Frank holds a Masters in Organ Performance
from Yale University's Institute of Sacred Music.

Don't miss this free concert of *Mid-Century Masters* featuring music from the post-war era
when the Aeolian-Skinner instrument was installed at Deerfield Presbyterian Church

Friday, October 23rd, 2026, 7:00 PM

A freewill offering will be received ~ Sanctuary handicap accessible ~ Reception to follow
Information and directions at www.deerfieldpres.org (856) 455-1222
Deerfield Presbyterian Church, 530 Old Deerfield Pike, Deerfield Street, New Jersey

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.

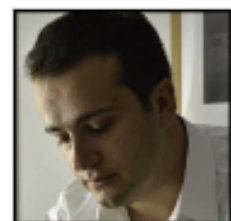
This program is made possible in part by funds from the Salem County Board of County Commissioners, and Salem County Cultural and Heritage Commission.
www.visitalemcountynj.com

Merry Woodruff Memorial Concert Series

October 2026 - May 2027

**DR. GORDON TURK****SUNDAY, OCTOBER 11, 2026 2 PM**

Critically acclaimed concert organist Gordon Turk has performed throughout the United States, Europe, and Asia. He was winner of the John Cerevalo Prize for "Excellence in the performance of the music of J. S. Bach," and has been a prizewinner in the national improvisation competition of the American Guild of Organists.

**GLEB IVANOV****SUNDAY, NOVEMBER 8, 2026 2 PM**

Ever since his auspicious New York debut, pianist Gleb Ivanov has been recognized as an important presence in the music world. The New York Times wrote: Gleb Ivanov "is a cut above the usual, a young super-virtuoso, with musical sensitivity and an appreciation of style to go with the thunder and lightning."

**SONGS FOR A SPRING AFTERNOON SUNDAY, APRIL 11, 2027 2 PM**

Monica Ziglar, Soprano known for her refined strength and delicacy bringing energy and passion to her performances.

Laura Zahn, Dramatic mezzo-soprano, has been praised for her "warm, voluptuous voice" (Broadway World).

Clifford Bechtel, Tenor who is acclaimed for a voice praised for its maturity, flexibility, and "absolute control."

Richard Zuch, Bass who has been captivating audiences for over three decades.

A program for voice and piano will delight the audiences with the richness of vocal harmony and the virtuosity of solo performance.

**BAY ATLANTIC SYMPHONY STRINGS PRESENTS****"SONG AND DANCE"****SUNDAY, MAY 2, 2027 2:30 PM**

Director: Jed Gaylin

Solo by: Ruotao Mao

A program featuring the strings of the Bay Atlantic Symphony. Soloist Ruotao Mao's illustrates the spiritual dimensions and interplay between orchestra and soloist in Bach's Violin Concerto in A Minor in addition to the joyful, lyric and jaunty melodies of Arensky, Tchaikovsky and Foote. Come and enjoy this presentation of joyful and invigorating music presented by the renowned orchestra members and director!

FIRST PRESBYTERIAN CHURCH

119 W. Commerce St., Bridgeton, NJ 08302

Free Will Offering Accepted

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

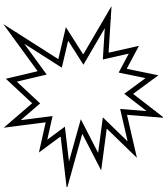
AGO Certified Members

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
Bisbing, Miriam
Cranmer, Charlene
Dishong, Mark
Doan, David
Fenimore, William
Gardener, Robert
Gassaway, Gail
Hatzold, Renee

Johnson, Mary & Keith
Joshi, Layla
Kolojejchick, Leonard
Larter, Evelyn
Nichols, Victoria
Obarski, Stephen
Powell, Robert "Will"
Rodgers, Glenn
Scara, Robert



New Member

Please welcome Alexander Bonfiglio of Woodbury to our chapter!

The Role of Marcussen and Søn in the Danish Organ Reform Movement - LAYLA A. JOSHI



Reprinted with permission of the Organ Historical Society from The Tracker, vol. 70, no. 3 (2026), Rollin Smith, editor.

My connection to this subject has been formed through countless hours practicing on the Marcussen organ in the First Presbyterian Church, Moorestown, N.J. Years of playing this instrument have helped me recognize the quality of Marcussen technology, voicing, and action. After visits to Denmark, Holland, and Germany, I have been able to fully appreciate this beautiful instrument, and to learn more about the company that built it—a project dear to me because it expresses the immense love I have for the pipe organ as well as its history.

The appeal of the Marcussen organ is its clarity and flexibility. I have played many organs that have amazing individual stops but seldom form a full ensemble. On the Marcussen, however, if you draw any two stops, they will blend. The opposite is also true. Marcussen manages to make a simple sound like an 8' flute that can be used for a solo or for accompaniment. This versatility and quality of voicing create an organ on which one can play almost anything. There are many organs, especially in the United States, that are recreations of Baroque organs that are similar to a Marcussen. However, the Marcussen organ allows one to play French romantic music passably well, while other re-creations of early organs are unsuccessful at this. I attribute this to the history of the Marcussen company and the fact that its organs are not re-creations but modern adaptations of northern European Baroque organs.

Marcussen & Søn was founded in 1806 by Jürgen Marcussen, and in 1811 the firm was granted a license to build organs by King Frederik VI of Denmark. Although the company's early commissions mostly focused on restoration and rebuilding, in 1819, it was able to build its first organ in Siesby Church near the city of Schleswig. In 1826, Andreas Reuter, who previously had apprenticed with Jürgen Marcussen, became his business partner. This collaboration ushered in a new era for Marcussen, which was then renamed Marcussen & Reuter.²

Among the firm's technological contributions were the tuning slot, a device that also influences the harmonic development of pipe tone, that Reuter introduced while working on the Roskilde Cathedral organ, and the perfected box bellows. Marcussen introduced the box bellows, which compressed air via the slow descent of a wooden box into a tightly fitting larger one, after having been inspired while repairing his wife's sewing machine. The design served to provide organ winding for the next 100 years, until it was supplanted by electric blowers. By 1836, the Marcussen & Reuter company was awarded the title of Organ Builders to the Royal Court of Denmark.³

Åbenrå, having been held in Schleswig under the Treaty of Versailles, was returned to Denmark in 1920, and Marcussen organs became heavily influenced by North German techniques and attracted buyers for both their reliability and aesthetic. Pipe organs also began to be more influenced by Romanticism. After the early death of Jürgen Andreas Marcussen, his successor, Johannes Lassen Zachariassen, took over the company and committed fully to the Romantic style of organbuilding.⁴ That style necessitated the use of advanced pneumatic technology with varied wind pressures in different areas of a windchest,⁵ which made it easier for organs to be equipped with octave couplers, crescendo pedals, and free combination pedals that allowed organists to make stop changes while playing.⁶ All these characteristics were necessary to play the music then being written, and use of pneumatics made them much cheaper.

From the early 1900s, the organbuilding world developed an interest in Baroque organs, inspired, in part, by the rebuilding of the influential Schnitger organ in Hamburg's St. Jacobi Church. Although the Organ Reform Movement also existed in Denmark, it was more limited and came about in a different way. The Dutch organbuilder Cor Edskes wrote that he was urged by Dutch organist Johannes Legene to take a tour of Danish organs in 1946, which he did with Finn Viderø. On the tour, Edskes witnessed the Romantic style of organbuilding in full swing, but he nonetheless noted how well made the instruments were. Because of the lack of historic organs in Denmark, Legene invited organbuilders Poul-Gerhard Anderson and Sybrand Zachariassen on a tour of Dutch organs. When they returned, they began to experiment with the neo-Baroque style. In 1956, many in the organ community went to Denmark for Marcussen's 50th-anniversary jubilee. The guest list included almost all the famous participants in the

...continued

Layla A. Joshi, cont'd

Danish Organ Reform Movement, and many, such as Marie-Claire Alain, were surprised by the high quality of the organs' action. Alain made several recordings on Danish organs, citing their difference in sound from those in France as the reason. To fund Danish Organ Weeks, strong connections were formed with Danish breweries that allowed the tradition to continue until the 1960s.⁷

There were many others besides Albert Schweitzer who influenced the success of the Organ Reform Movement in Denmark. The German organist Karl Straube not only helped organize the movement, but also supported it as an artist. Straube is remembered as very accepting of new concepts in the organ world. In accordance with this, Straube supported the Romantic organ, saying that "the people do not sense that everything artistic is borne by a general spiritual mentality, otherwise they could not render such stupid judgments about the 'romantic organ,' as if it were a technical plaything and absolute nonsense, whereas it actually embodies the overheated dynamic aspirations." However, despite Straube's support of the Organ Reform Movement, he was reluctant wholly to endorse either style and attempted to perform music as accurately as possible, regardless of the instrument. In addition to Straube, A.C. Zachariassen and Theodor Frobenius helped promote the movement through their dedication to the craft of organbuilding and their willingness to bring a new style to Denmark.⁸

World War II made the acquisition of organbuilders' supplies almost impossible in Germany. In Denmark, supplies were easily accessible, so the movement flourished there. There were so few remaining historic organs in Denmark that builders had to travel to Germany or Holland to experience the sound of a Baroque organ. Although this did not limit the short-term success of builders in Denmark, it may have been one of the reasons Danish builders were surpassed by foreign companies. Another limitation for the Danish turned out to be Finn Viderø, who was supposed to teach at a Danish conservatory. When he did not get the job, the Danish lost the support that his fame would have brought to the country and the movement.⁹

The experience of Marcussen & Søn in this movement was greatly effected by financial and economic decisions and was spearheaded by Sybrand Zachariassen. Zachariassen had visited many historic organs in Germany and made extensive annotations on their creation. When Åbenrå, the area where Marcussen was based, was reclaimed by Denmark, the firm had to begin anew and adapt to the change in markets. Shortly after, Zachariassen visited the Netherlands and continued to learn about the old organs. The firm began to build in this style and was at the height of its prominence owing to the skill of the voicer Adolf Wehding. The Marcussen action was similar to that of Cavallé-Coll organs, as exemplified in the instrument in the Nikolai Church in Copenhagen. The influence of Marcussen and the Organ Reform Movement had many widespread effects. The firm pioneered the Organ Reform Movement in Denmark thanks to its archives and Zachariassen's annotations. The movement also allowed for technological advances in reed shallots, slider chests, and the centrifugal fan blower. The movement further spread to America and created a new style of American organs. Two of the beautiful organs I have played have been at Rice University and the Eastman School of Music, where the organs are not "old" but are so well researched that they are comparable to the organ in St. Bavokerk, Haarlem.

1. Benjamin A. Kolodziej, "Copenhagen's Orgelsamling: A Treasury of Danish Organ Building," *The Diapason* (February 2013): 26–29.

2. "History." Marcussen & Søn, March 18, 2024. marcussen-son.dk.

3. *Ibid.*

4. *Ibid.*

5. James H. Cook, "Electro-Pneumatic Windchests," 1998. <https://tinyurl.com/tracker-70-3-2>.

6. James H. Cook, "The Nineteenth-Century: Germany," <https://tinyurl.com/tracker-70-3-1>.

7. Kerala J. Snyder, "The Organ as Scrying Glass: Images From the Organ Reform Movement," in *The Organ as a Mirror of Its Time* (New York: Oxford University Press, 2002), 322–38.

8. *Ibid.*

9. *Ibid.*



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 16 & 17)

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.



EVELYN LARTER INSTRUMENTALS

Music for advanced instrumental soloists,
available in digital download or physical print

Evelyn's Collections

O Night Divine ~ Six Christmas Carols for Viola and Piano
How Sweet the Sound: Hymn Arrangements ~ for Piano Trio
Noel Nouvelet: Christmas Music ~ for Flute
Carols for the King from Around the World
 Volumes 1 & 2 ~ for Clarinet
Five English Carols ~ for Flute
Consecration: Seven Hymn Arrangements ~ for Flute
Consecration: Seven Hymn Arrangements ~ for Violin
Still Be My Vision: Hymn Arrangements ~ for Cello
Hear The News The Angels Bring: Christmas ~ for Cello
A Rose E'er Blooming ~ for Violin
Oh Glory! Five Spirituals ~ for Piano Trio
Lord of All—Three Hymn Arrangements ~ for Flute & Piano Trio

www.evelynlartermusic.com

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

— David Kim, Concertmaster of The Philadelphia Orchestra



C.W. GIBSON, INC.
PIPE ORGAN SPECIALTIES

Steve Jones

President

788 Piney Hollow Road

Hammonton, NJ 08037

jones@comcast.net

(609) 970-9131

Sub-Dean's Message, cont'd from page 2

not exceed roughly 90 minutes. I look forward to hearing the voices of RCSJ College and Community Chorus, as their music will no doubt provide depth of feeling and catharsis to settings from the Book of Isaiah and the Book of Psalms.

Lastly, I wish to mention one more event happening in October. Though it's not a chapter-sponsored event, I think that members of the chapter will benefit greatly from a concert that Haddonfield UMC is putting on for Friday, October 16th at 7:00 PM. The church will host Roger Sayer in the American Tour of his program, *Interstellar 10*. Roger was the organist for the soundtrack to the movie *Interstellar*, collaborating closely with Hans Zimmer and the creative team behind the movie. Tracks from the album have gone on to achieve huge popularity around the world, with Anna Lapwood playing selections of this music to sold-out venues. If you have not seen the movie recently, or ever heard the music on its own, I highly encourage you to check it out before the 16th. Brilliantly, the phenomenon of time plays a major role in the movie, which is of course how we all experience music—across spans of time. The organ is also given pride of place in a soundtrack to a movie that, for all the use of high-tech machinery and space travel, pays homage to one of the earliest mechanical inventions humans ever created. Roger's program will be thought-provoking, unique, inspiring, with wide appeal to a population that may have never heard an organ recital before. I sincerely hope you'll come out that Friday evening for a special concert that promises to make you experience the organ in a new way, played by a very warm and engaging musician, Roger Sayer! (Poster on page 5)

Sforzando is the official publication of the Southwest Jersey Chapter of the American Guild of Organists.

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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