

## UPCOMING EVENTS



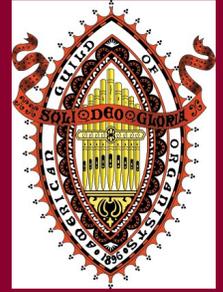
**GIRARD  
ORGAN  
CRAWL TO  
BE RE-  
SCHEDULED:  
STAY WELL,  
STAY TUNED**

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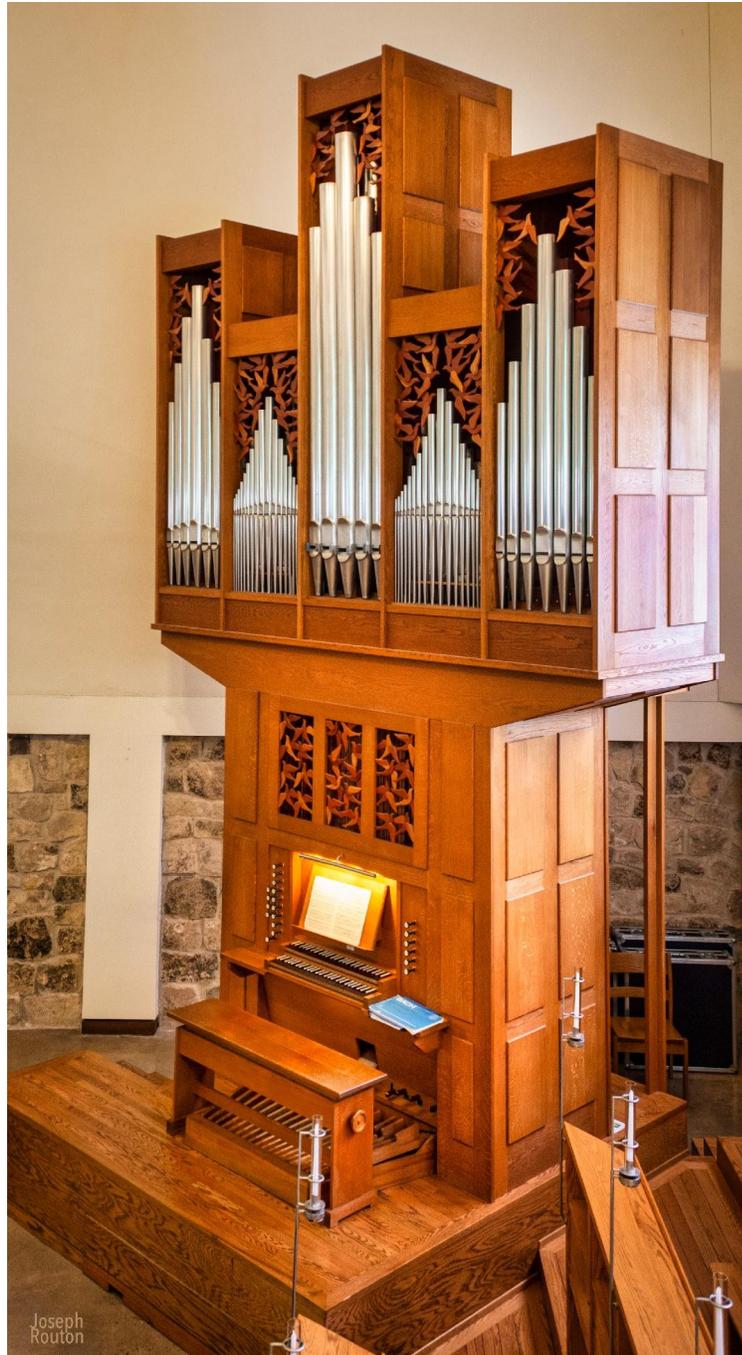
# Sforzando

VOLUME 9, ISSUE 9



MAY 2020

*Southwest Jersey Chapter American Guild of Organists*



Joseph Routon

*The 24-rank Noack organ at Church of the Epiphany in Houston, Texas. Photo by Joe Routon.*

## Dean's Message

-- by Vernon Williams

Once again, I hope this message finds all of you healthy and in good spirits. I have missed seeing you, and regret the loss of the events we had scheduled for this spring, as I'm sure you do, too. It seems many of us are doing things we haven't done before, or doing them in very different ways, and the way forward for church musicians when things begin to reopen is not clear either. If we are lucky, that will be a hot topic for next month's newsletter. In the meantime, and despite the curtailment of our events, we have a full issue this month. There is some timely information about copyrights, a report on this year's nominations and elections, information about our scholarship program, and an article by Peter Homon about the reed organs in his home. Many thanks to all the contributors and to Marilyn Rabbai for a fine issue of the *Sforzando* that is a worthy substitute for meeting in person!



## Sub-Dean's Report -- by Vicki Nichols



*"...I encourage you to send me an email, a text, or call if you prefer, let me know how you're doing, how you're spending your time and I'll include your responses in my next article."*

Hi Everyone! I hope you are all in good health and are doing reasonably well during this shut down. As you know, our Organ Crawl at Girard College will have to be rescheduled and we will of course let you know if we need to reschedule our Picnic and Annual meeting which will be at my house on Sunday, June 28<sup>th</sup>.

After giving some serious thought to what I should write about in my article for this month, I've decided to share some of my experiences with this quarantine, and I would also like to invite all of you to share some of your experiences with me, if you feel comfortable, and I will include them in my next article. Did anyone get sick? Is your church livestreaming services and are you able to play for them? What piece of music are you working on? Did you find a great concert or podcast you'd like to share with everyone? Did you pick up a new hobby? Anything you'd like to share would be great, just send me an email at: [Sieglinde1776@aol.com](mailto:Sieglinde1776@aol.com) or if you don't have email you can call: 609-364-2042.

Technology can be a wonderful tool that, for example, gives us access to social media to help us stay connected with family and friends. There's also Youtube, podcasts, livestream services, recorded concerts, webinars, e-books, etc. All these things can help to enrich your life and make this quarantine more bearable. My church, St. Theresa in Little Egg Harbor, NJ, has been livestreaming a 10 AM mass on Facebook on Sunday mornings and, praise God, I'm able to provide music for this. We livestream from our chapel and I play the keyboard that's there

and I'm also the cantor. I miss my choir and congregation but I'm very grateful that I can play for the mass. During the rest of the week I discovered very quickly that I needed to develop a routine so I didn't just lay on the couch and binge watch "Frasier" or "The Office" all day. I have set up a schedule for practicing and set times for prayer through the day, and the rest of the day is pretty loose. My life is starting to feel a little monastic, but I have been experiencing peace despite some of the hardships and uncertainty.

I will share with you one app I've found and use almost every day, it's called Dominican Compline, night prayer sung in the catholic tradition, which you can find in the Google Play store, and it's free! I love Gregorian Chant and if you'd like to become better acquainted with chant, this is a great place to start. These Dominican friars in St. Louis, MO have recorded Compline for the entire liturgical year, it's in English, the majority of the chant is simple to follow and written in modern notation, and it's easy to sing along with the psalms. So if you're curious about chant or would like to better understand some of the chant based organ works (ex. works by Tournemire and many others), this is a great tool! This link will take you to their website which has a little more information about it: <https://www.friarly.com/dominican-compline-app.html>

So I encourage you to send me an email, a text, or call if you prefer, let me know how you're doing, how you're spending your time and I'll include your responses in my next article. Stay well!



## Matters of Note



**Cares and Concerns:** Easter cards and notes were sent to Ruth Fink and Helen Carrell. I am also reaching out to some members via email to see how they are doing in these challenging times. I will continue to do that and encourage others to do the same. If you don't like to email, make a phone call, or write a note. I find folks appreciate these small gestures. At church our Facebook services are going well. I am still going to practice at church a few days a week and learning new music. When getting out my Easter decorations I found a box of piano music from my college days and am working on that at home. Our card ministry now has four members. We have set a goal that each church member on the directory receive a card during this time of separation. All those cards I have are coming in very handy these days. Hope everyone is finding ways to keep productive during this time. - Cathy O'Neill

**AGO National Convention 2020 cancelled:** On April 14 the National Council of the AGO, after weighing all considerations amid the health threat of the COVID-19 pandemic, voted to suspend the 2020 National Convention, which was to be held in Atlanta this July. If you registered, you will have already received the refund information by email.



# Worship in the Time of Social Distance II: Copyright

-- by Marilyn Rabbai, CAGO

As the composers among us know very well, it's important to keep in mind from the beginning that copyright is protection of intellectual property and the owner of a work has the exclusive right to reproduce, make a copy, or authorize a third party to do so.

There are many more specific licenses relating to the intellectual property of worship music than you might think, including mechanical licenses, church use licenses, synchronization licenses, and digital internet broadcast licenses, which cover the use of music either live-streamed or pre-recorded.

In our hymnals, we see a rich array of material. Yes, some hymns are public domain. But many of our hymns have a copyrighted *component* that needs to be covered by the proper licensing. This could be the tune, the text, the arrangement, or some other alteration of the original. There are some hymns for which permission must still be requested directly from the composer, arranger or author. For example, the hymn reproduced on page 8 of this issue has a public domain tune with new words by Carolyn Winfrey Gillette, former pastor at my church, Pitman Presbyterian, now serving at the First Presbyterian Union Church in Owego, New York. She can be emailed directly for permission to use her texts: [carolynshymns@gmail.com](mailto:carolynshymns@gmail.com)

The publishers and copyright owners of choral, hand bell, vocal and instrumental music are myriad and must be researched carefully to be handled properly. Many, but not all, of these publishers are represented collectively by services like Christian Copyright Solutions (CCS) and Christian Copyright Licensing International (CCLI), which offer bundled packages to help streamline the copyright search and compliance process.

CCS licenses, like Worshipcast, allow faith communities to perform live or pre-recorded versions of music in the ASACP, BMI and SESAC catalogs. They offer onsite and online bundle packaging. <https://christiancopyrightsolutions.com/>

CCLI licenses allow churches to copy music for congregational singing. They grant no performance rights. [www.ccli.com](http://www.ccli.com)

One License allows congregations to download, publish and report the use of copyrighted materials for worship. Their member publishers are available on their website: <https://onelicense.net/>

The best way to make sure we are operating in compliance with copyright law is to do our homework and directly consult the legal resources recommended by AGO National Headquarters:

Information on the length of copyright protection and Music Law from the US Copyright Office's website:

<https://www.copyright.gov/help/faq/faq-duration.html>

From a resource for lawyers and business leaders, offering guidance but not specific legal advice:

<https://www.jdsupra.com/legalnews/music-law-101-how-long-does-copyright-57301/>

Copyright and Livestreaming Considerations You Can't Ignore: from a website called "Church Tech Today"

<https://churchtechtoday.com/2019/10/31/copyright-live-streaming-considerations/>

Guide to Copyright Law from the Music Publishers' Association and YouTube:

<https://www.choristersguild.org/documents/mpacopyright20.pdf>

The Music Publisher's Association also has a helpful resource for locating copyright owners at <https://www.mpa.org/all-publishers/>

and a search tool for publishers at <https://www.mpa.org/directory/>

Online forms to request permission from Choristers Guild:

[https://www.choristersguild.org/4DCGI/cms/review.html?Action=CMS\\_Document&DocID=22&MenuKey=upper](https://www.choristersguild.org/4DCGI/cms/review.html?Action=CMS_Document&DocID=22&MenuKey=upper)

One of the helpful features of this link is a list of the different types of licenses that are needed for streaming.

You may also be able to make use of pro bono legal counsel within your congregation. It's worth asking if your church has access to legal professional advice regarding copyright and music licensing.

This article is a result of Larry DePasquale's suggestion that we try to offer some guidance to our members on the subject of proper licensing where worship, livestreaming, broadcasting and copyright are concerned. I thank Larry, Evelyn Larter, and David Rhody for creating this discussion of a very important subject, and **Eric Birk**, MM, FAGO, for providing resources (listed above) recommended by AGO National Headquarters. I wish you all the best as you continue your work to bring music of richness and relevance to worship in the time of social distance.

# Matters of Note

-- continued from page 2



**Pipe Organ Encounter Plus June 28 – July 3, 2020**, sponsored by the Lehigh Valley Chapter AGO, has been cancelled. A POE+ will be scheduled for the summer of 2021.

**Richmond POE+ update:** The Richmond, VA Chapter is disappointed to report to you that it has become necessary to POSTPONE the Pipe Organ Encounters Plus (POE+) that the chapter was going to host in Richmond in late July 2020. Too many logistical concerns just couldn't be resolved in the uncertainty of the pandemic surrounding us all. The good news is that this is just a postponement. The Chapter's Executive Committee has approved the hosting of the event in the summer of 2021, and we have submitted two possible weeks to the national office for their scheduling approval. So, watch for the rescheduled dates and registration information through the AGO's national website in 2021. With this message, the Richmond chapter wishes you all the best for the remainder of 2020. Stay safe and stay well! Steve Henley and Kenna Payne.



## Chapter Elections Results

A respectable portion of the chapter membership returned election ballots unanimously affirming the complete slate of officers. Congratulations to returning officers, Dean Vernon Williams, Sub-Dean Vicki Nichols, and Secretary Cathy O'Neill, and Executive Board Members, Class of 2023, Renee Hatzold, Evelyn Larter, David Reich, and Kyle Sheppard. We also welcome Chuck Gibson as our new Treasurer/Registrar and say many many thanks to Gail Gassaway for her splendid faithful service to the chapter as Treasurer/Registrar for 15 years and Treasurer for the memorable Regional Convention in 2019! The terms of these newly elected officers will officially start on July 1 and a formal installation ceremony typically takes place at the Guild Service in the fall.

Respectfully Submitted,

Glenn L. Rodgers, AAGO, Teller of the Election

## SouthWest Jersey Chapter Scholarship Program

-- by Lawrence DePasquale, CAGO

Our chapter's scholarship program has been unintentionally in "intermission" and needs to continue. This program exists to serve area congregations by increasing the number of capable organists and to insure the continuation of the classical church music profession.

As a reminder, the program is structured as 14 one-hour lessons scheduled at the mutual convenience of the instructor and student, ideally on the organ where the student practices, or at least one a month where the student practices. The lessons and public jury *must take place within 4 months*. The practice instrument must have a minimum of two 61-note keyboards and a concave, radiating 32-note pedalboard, with all keys functioning. The student must have legs long enough to reach the pedalboard and have intermediate piano skills (meaning and understanding of meter signatures, chords, key signatures, and the ability to read G and F clefs).

The audition for this program is on piano. Applicants will be asked to prepare and perform a simple Bach keyboard work, also one movement of a sonata by Mozart, Haydn, Beethoven, Clementi, or Kuhnau, and also one hymn written in traditional four-part harmony. The applicant will be asked to sight-read two short pieces; one will be in common meter.

At the conclusion of the 14 one hour lessons, a jury is required with the teacher and at least two additional chapter members present. The jury will consist of the following:

Two of these three chorales: *Ein feste Burg*, *Lobe den Herren*, *Herzlich tut mir verlangen*

A hymn will be sight-read, pedaling not required

The tune *Old Hundredth* in any of its traditional forms, copy provided to the committee

One pedal alone passage of a chorale, minimum 15 measures

A trio chorale

A prelude or fugue from the collection [Eight Little Preludes and Fugues](#)

The instructor is appointed by the local chapter. Accepted applicants are responsible for securing a pair of Organmaster shoes and required music. Instruction may happen any time provided all activities are completed within four months. Candidates of all ages who meet the above criteria are welcome. Please contact Lawrence De Pasquale at [ldorg59@yahoo.com](mailto:ldorg59@yahoo.com) with questions and to express interest.

# More On Estey Reed Organs -- by Peter Homon Jr.

For those of us who are aficionados of reed organs, the article in the April TAO truly hit the spot. My own love for the instrument began in the 1970's when I purchased the standard one manual 2 ½ rank ( to use pipe terminology ) organ built by the Chicago Cottage Company. In the 1980's I knew I wanted either a pipe instrument or a two manual and pedal reed organ for my home. In the Reed Organ Journal there was an ad placed by A & J Reed and Pipe Organ Service in Newburgh, NY for a Model T Estey Reed Instrument that would fit the bill. It had originally come from a Methodist Church.

The Estey Organ Company was born out of a number of reorganizations and buy-outs, complete with several name changes, ultimately to be owned by Jacob Estey, who had a plumbing business in 1846. Though beginning with melodians and small reed instruments, through the years their business flourished to become one of the most respected builders of reed and pipe instruments in the country. Their factory was built on several acres with many large buildings in Brattleboro, Vermont.

At the forefront of the reed organ industry, they always insisted on moving forward with new or modified thinking and technology. In the early years, one manual instruments designed for homes, lodges, churches and schools filled their catalogues. The cabinets would have ranged from very plain for a school to a very highly ornamented Boudoir model for the parlor of the day. Church models could either be a low backed Chancel model with the back finished to face the congregation so the organist could also lead the singing, or a single manual organ with elaborate pipe top to dress it up.

My own 2 manual Model T, built in the early 1920's, uses Estey patented philharmonic reeds which, like the strings on a large grand piano, offer a more colorful and richer sound than the shorter strings on a spinet piano. Organs built during this time had either a dingus, which was a handle pumped up and down, or a crank that could be turned. There was also an option of a rather noisy electric chain driven motor that typically sat next to the organ in a matching wooden box. My blower, although it is technically sucking, is in the basement. I should add that Jane was less than thrilled when I chopped a fairly large hole in the floor to allow what is basically a clothes dry duct to be fed through. The Model T no longer had the split manuals that would have been common in the earlier models of organs, such as Richard Wagner or Franz Liszt would have played. The Model T is more closely designed to the pipe organs of our day. In recent years, the Model T was still being used at a church we attended in Maine. St. Peter's Episcopal Church in Barnegat Light used one until fairly recently. The Long Beach Island Historical Society Museum building was originally home of Holy Innocents Episcopal Church. Until recently, it housed the church's no longer used Model T that unfortunately, to the best of my knowledge, was discarded after an unsuccessful attempt to sell it. For many years the organist at the Mormon Tabernacle had a Model T for practice purposes in his office.



My other reed organ is what was known as the Estey missionary - or preachers - or folding organ, because that is what it does. This one rank, four-octave instrument has folding legs which allows it to collapse to the size of a trunk for easy transport, making it a good option for outdoor services. Estey, as well as other manufacturers, made several of these models. Mine came from a church in northeast Philadelphia that was being sold. I was told it was used for services on the decks of ships during the Second World War. At a former church position, I would play old gospel hymns on it during the distribution of Holy Communion. It was not unusual for the congregation to begin singing along.



By the 1930's Estey came out with a new instrument built to AGO specifications. It was the new 2 manual Estey Virtuoso, which had an electro-pneumatic action. The stoplist was similar to the Model T but it had sub and super couplers which allowed for much more flexibility. The back of the organ contained the swell shades.

By the 1950's, and the fifth generation of the Estey family, the company had built over 500,000 reed organs. These included melodians, single manual reed, basic 2 manual 2 rank practice instruments, large church models, reed organs placed into upright piano cases as tastes moved from the reed organ traditional cabinet design, children's organs, self playing reed organs with paper rolls, a few three manual instruments, and by the 1950's, a spinet electronic organ.

....continued on next page

# Estey Reed Organs -- continued from page 5

Merging ultimately in 1961 with The Organ Corporation Of America, the Estey organization began to fade away. Fortunately, we still have many of these treasures available to hear and play. There is still an Estey Museum in Brattleboro VT. Several publications including "Estey Reed Organs On Parade" by Robert Whiting are available. Going on YouTube there is a very fine reed organist, Rodney Jantzi, who truly understands the dynamic expression available on the old fashioned pump organ. Mr. Jantzi playing "Abide With Me" is available at [youtube.com/watch?v=r447hurcckc](https://www.youtube.com/watch?v=r447hurcckc).

ESTEY Style T 10 sets of reeds

**GREAT MANUAL**

- Clarinet.....16 ft.
- Diapason.....8 ft.
- Dulciana.....8 ft.
- Trumpet.....8 ft.

**SWELL MANUAL**

- Oboe ..... 8 ft.
- Salicional.....8 ft.
- Flute.....4 ft.
- Vox Celeste (2 ranks) 8 ft.

**PEDAL ORGAN**

- Bourdon..... 16 ft.
- Dulciana..... 16 ft.

**COUPLERS**

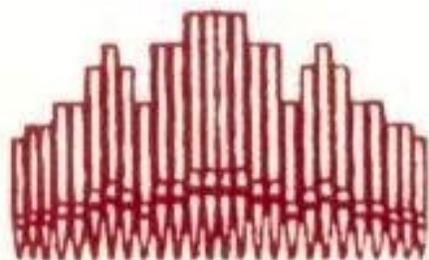
- Swell to Great
- Swell to Pedal
- Great to Pedal
- Octave Coupler (Great)

Tremolo Full Organ Balanced Swell

Weight with shipping container is 940 lbs. Optional pipe top is 340 lbs.



*Vintage reed organ advertisement shared by Dean Metzler*



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# Christopher Daly Presents Virtual Recital

*Here is an opportunity to enjoy Chris Daly's annual organ recital for Villanova, originally to have been presented on Wednesday, April 29, 2020. Special thanks to Chris for these wonderful performances and program notes, and to Joe Routon for providing the photo and the links.*



## Introduction:

<https://www.youtube.com/watch?v=JNk6tl0ewN8>

## "Carillon de Westminster" by Louis Vierne

<https://www.youtube.com/watch?v=izypQunqTCc>

This piece is one of a set of twenty-four works written by the sight-impaired organist of Notre Dame Cathedral. Vierne first improvised this piece in concert, the theme of which is based on the famous tune sounding from the clock chimes of "Big Ben" at the Palace of Westminster. This work from 1927 highlights the pungent reed stops that are so characteristic of French organs from the Romantic era.

## Two French Noels by J-F Dandrieu and J-J Beauvarlet-Charpentier

<https://www.youtube.com/watch?v=CVTrDPxAZSQ>

These two delightful pieces emanate from the French tradition of ad-libbing at the organ on provincial songs. These two pieces intimate the sounds of the Christmas festivals as played on the rustic and sometimes nasal instruments of the Renaissance and Baroque periods.

## Fantasia in G Minor (BWV 542 [1]) by J.S. Bach

<https://www.youtube.com/watch?v=WYZuWCBCcD4>

This piece (and the fugue that is not recorded here) is one of the summits of organ literature. There is nothing comparable in the eighteenth century--or in any music until the mature compositions of Wagner--to the harmonic daring of this piece. Experts on Bach trace this piece to his audition in 1720 for an organist's post in Hamburg, and, as with the two preceding works, its first incarnation was as a showpiece of improvisation. Bach had recently experienced the sudden death of his first wife, Maria-Barbara, and this may account for the tragic rhetorical nature of this extraordinary burst of compositional virtuosity.

## Chorale Prelude "Von Gott will ich nicht lassen" ("I will not abandon God for he does not abandon me") by J.S. Bach

<https://www.youtube.com/watch?v=rq4Z42yUlj4>

In the last decade of Bach's life, he collated eighteen chorale preludes adapted for the organ, and, in revising and expanding them, he offered a profound testimony of his abiding Lutheran faith. This tender piece, set in the solemn key of F Minor, offers a poignant testimony to enduring belief in the face of loss and tribulation.

## "Le Cygne" ("The Swan") by Camille Saint-Saens

<https://www.youtube.com/watch?v=3IZ2ENtB5vA>

This is the penultimate movement in Saint-Saens's suite of musical portraits of the quirks and quiddities of thirteen animals. This selection, dating from 1886 and originally scored for two pianos and cello, emulates the graceful movements of a swan as it glides over placid waters. It was transcribed for organ by Saint-Saens's contemporary and fellow Parisian organist Alexandre Guilmant.

## Toccata by Denis Bedard

<https://www.youtube.com/watch?v=uuAxOVvfiE>

I have chosen to end this virtual recital with this lively piece by the contemporary Canadian composer Denis Bedard (born 1950). I recorded this eight years ago after a Spring recital; I would like you to hear the versatility and beauty of our instrument at Saint Thomas of Villanova. This pipe organ was rebuilt by Patrick J. Murphy (by coincidence, a fellow graduate of Paul VI High School in south Jersey!), and is especially well-suited to perform French romantic pieces that resonate so well in the generous acoustics of the University church.

# This Easter Celebration

Carolyn Winfrey Gillette, 2020

Aurelia

Samuel Sebastian Wesley, 1864

1. This Eas - ter ce - le - bra - tion is not like ones we've known.  
 2. No gath-ered choirs are sing - ing; no ban-ners lead the way.  
 3. Our joy won't come from wor - ship that's in a crowd-ed room  
 4. In all the grief and suf-fering, may we re-mem-ber well:  
 5. We thank you that on Eas - ter, your church is blessed to be

We pray in i - so - la - tion, we sing the hymns a - lone.  
 O God of love and prom - ise, where's joy this Eas - ter Day?  
 but from the news of wom - en who saw the emp - ty tomb.  
 Christ suf - fered cru - ci - fix - ion and faced the powers of hell.  
 a scat - tered, faith - ful bo - dy that's do - ing mi - ni - stry.

We're dis - tant from our neigh - bors— from wor - ship lead - ers, too.  
 With sanc - tu - a - ries emp - ty, may homes be - come the place  
 Our joy comes from di - sci - ples who ran with haste to see—  
 Each Eas - ter bears the pro - mise: Christ rose that glo - rious day!  
 In homes and in the pla - ces of help and heal - ing, too,

No flo - wers grace the chan - cel to set a fes - tive mood.  
 we pon - der re - sur - rec - tion and ce - le - brate your grace.  
 who heard that Christ is ris - en, and then, by grace, be - lieved.  
 Now no - thing in cre - a - tion can keep your love a - way.  
 we live the Eas - ter mes - sage by glad - ly serv - ing you.

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Email: [carolynshymns@gmail.com](mailto:carolynshymns@gmail.com) | New Hymns: [www.carolynshymns.com](http://www.carolynshymns.com)

*According to Carolyn Gillette, this hymn was translated into 11 languages within about a week, in time to be used on Easter Sunday around the world. Shared by Cathy O'Neill. Used by permission.*

# Positions Available/Substitute List -- by Peter Homon

**Editor's Note:** We are updating and hoping to expand our Substitute List. If you are available to substitute, 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 856-665-0149.

## Positions Available:

*Beverly Presbyterian, Edgewater Park* - Organist only, 2 manual Allen, one Wednesday evening adult choir rehearsal, 10:00 svc. Contact Gwen Reed at 609-280-8329 or [gwen88keys@aol.com](mailto:gwen88keys@aol.com) (3/20)

*Morrisville Presbyterian Church, Morrisville, PA* - O/accompanist for adult and children's choirs, 4 manual 79 stop Allen Quantum, Thursday evening rehearsals, 10:30 service. Contact [timcarpenter@mpusa.net](mailto:timcarpenter@mpusa.net) for additional info and complete job description. (2/20)

*Luther Memorial Lutheran Church (Missouri Synod), Blackwood* - O/D, no choir but would like to begin one, 9:00 service, 3m Allen Renaissance 340, contact Randall Kelley, [randalkelley@comcast.net](mailto:randalkelley@comcast.net) 856-278-9570. (2/20)

*St. Paul's United Methodist Church, Willingboro* - Organist/pianist, 2 man. Allen, diverse congregation with diverse musical styles, Rehearsals wed. at 7:15, Sunday service at 10:30, resumes to Nina D. Bonner at [stpumc@verizon.net](mailto:stpumc@verizon.net) or 201 Levitt Pkwy., Willingboro, NJ 08046 (1/20)

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

Charlene Cranmer 609-458-2993 (Southampton, NJ - July and August only) [ctcranmer@comcast.net](mailto:ctcranmer@comcast.net)

Patricia Brady-Danzig 973-908-1324 (South Orange) [pbradydan@erols.com](mailto:pbradydan@erols.com) - organ/piano, cantor, choir director

Peter Homon, Jr. c-856-952-5132 (Merchantville) [lapajar@yahoo.com](mailto:lapajar@yahoo.com)

Mary Johnson 856-332-8869 (Pine Hill) [mebayj47@yahoo.com](mailto:mebayj47@yahoo.com)

Elizabeth Lawrence 646-765-2387 (Hamilton) [lizz5law@yahoo.com](mailto:lizz5law@yahoo.com)

George Mitchell 856-795-0970 (Cherry Hill) [babayaga430@verizon.com](mailto:babayaga430@verizon.com)

Irina Nenartovich, CAGO, SPC 856-321-3465 (Cherry Hill) [knenartovich@hotmail.com](mailto:knenartovich@hotmail.com)

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

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

Lee F. Milhous, 215-348-8872 (Doylestown PA) [leefmilhous@verizon.net](mailto:leefmilhous@verizon.net)

Cathy O'Neill, 856-0192 (Sewell, NJ) [cmo125@aol.com](mailto:cmo125@aol.com)

Joanne Owen 856-769-3212 (Woodstown) [lbjkowen1982@comcast.net](mailto:lbjkowen1982@comcast.net)

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



**CHAPTER EMERGENCY FUND** Our Chapter has begun the sponsorship of a fund to provide short-term emergency aid to Chapter members who find themselves temporarily in need of assistance. No dues money will be used for this aid, but tax-deductible contributions will be welcome at any time. A committee of three, consisting of the Dean, the Chair of Professional Concerns, and another member of that committee, will award aid as the need arises. Any Chapter member may recommend a member in good standing who, for reasons such as illness or unemployment, deserves our help, by contacting the Dean or the Chair of Professional Concerns. All cases of course will be confidential. If you would like to contribute to this cause, please send your tax-deductible donation (made out to SWJersey Chapter AGO) to our Treasurer Gail Gassaway, marked for "Musicians' Emergency Fund." Mail to: 241 Night Hawk Circle, West Deptford NJ 08086.

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## Thank you, Patrons, Contributors and Advertisers

Our next issue will be June 2020.

Deadline for articles, announcements, pictures and reports will be Monday, May 25.



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## Programs at a Glance

*[See Sub-Dean's Report on page 2 for details]*

### **To Be Rescheduled:**

*Workshop with David Schelat -*

*Music of Wilbur Held*

*and*

*Annual Members Recital*

*and*

*Organ Crawl: Girard College, Philadelphia*

**Sunday, June 28, 2020 at 3:30PM:**

*Picnic and Annual Meeting,*

*At the Nichols farm, Franklinville*