Staying positive! That’s our challenge in these dark winter months while the loss of our choirs and regular church services drags on and on. We need to remember that this too shall pass, and in the meantime do what we can to keep things alive and prepare for the eventual return to normal. Sub-Dean Vicki Nichols did her part in January by presenting a beautifully organized and well-attended workshop on Gregorian Chant, including its history, how it fits into the liturgy, and its practical application in today’s church. It is uplifting both to delve into this ancient and profound form of music and to see it being sung and appreciated still in our modern age.

I’ll do my part next month with a workshop on Composing Your Own Hymn Arrangements. We’ll discuss compositional techniques you can use to make interesting changes to hymn accompaniments. We also hope to compile a list of the hymn arrangement books that our members use.

Editor’s note: See Remembering John Weaver, page 6

Madison Avenue Presbyterian Church in NYC, where John Weaver was organist-director for many years. The organ is a Casavant, built in 1961. Photo by Joe Routon.
Hi Everyone! On Sunday, February 21st at 4:00 PM, our dean Vernon Williams will present a workshop on “Hymn Arrangements.” It will be presented via Zoom and a link will be sent out when the day gets closer. During the workshop Vernon will talk about techniques for writing varied harmonizations for hymns, particularly for final verses. For further details you can check out the ad in the Sforzando Vernon prepared for his workshop. This promises to be an inspiring workshop that will hopefully spark our own creativity in terms of hymn playing. I hope to “see” you all there!

Editor’s note: watch your email for the Zoom link as we near 2/21/21

Matters of Note

Cares and Concerns
A birthday card was sent to Ruth Fink.
I have already attended several online workshops this month. Several of them have pointed out that churches need to start thinking of ways to get members to put down their coffee cups and get out of their pajamas to come back to services when the time comes that churches can fully open up. It may seem early to be thinking about that but it certainly it is a valid point. - Cathy

Vicki Nichols presented an informative and well-attended Zoom workshop on Gregorian Chant. In addition to covering the basics of notation and offering opportunities to learn while singing along, Vicki included helpful resources for further study. See her outline, with links, on page 9 and 10.

Email your favorite Hymn Arrangement resources (include Table of Contents) to Vernon ASAP!
See ad on page 4 and see you on February 21 at 4PM

vwilliams@trinitymoorestown.org
Gregorian Chant Workshop 1/24/21

Above, the Antiphonary of St. Benigne. Below, Vicki Nichols leads the workshop, attended by 20 members. Photo by Joe Routon.
The Southwest Jersey Chapter
American Guild of Organists
Workshop

Composing Your Own Hymn Arrangements
Techniques you can use to write alternate hymn harmonizations, adding interest and excitement to familiar hymns

Led by Vernon Williams
Sunday, February 21, at 4:00 p.m.
via Zoom

Do you love to hear the organist play a thrilling harmonization on the last verse of the hymn? Do you, like me, want to do that yourself? But are you, like me, unable to improvise like the masters?

Well, this workshop is for you!

We will explore some of the elements of a varied hymn tune harmonization:

- changing the bass line and harmony
- adding passing notes and descants
- choosing an overall character and style

But wait, there's more!

Unless you want to compose an arrangement for every hymn you play, you need to build a library of hymn arrangement books. But which books to buy? Good question.

To help us answer that question, we are compiling a list of the hymn harmonization books we in the Southwest Jersey chapter use or have in our own libraries. This list will be a resource we can all use. If time permits, we will include an index by hymn tune to make it easy to find arrangements.

This is a community effort! Please send Vernon a list of the hymn harmonization books you have and would recommend to others. You can include a brief comment about the book as well, such as whether you use it a lot, love it, don’t use that much, etc. If possible, please scan the table of contents so I can create the hymn tune index. Email your lists and scans to: vwilliams@trinitymoorestown.org.
Programs at a Glance

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

February 21, 2021 at 4PM:
Zoom Workshop with Vernon Williams:
Composing Your Own Hymn Arrangements

Watch your email for meeting link....

March 2021:
Masterclass
Guest artist and date TBA

April 9, 2021:
Retreat at the Jesuit Center for Spiritual Growth
Wernersville, PA

May 2021:
Girard College Organ Crawl and Tour
date TBA

July 2021:
Annual Picnic and Meeting at the home of Vicki Nichols, date TBA

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 ldlorg59@yahoo.com with questions and to express interest.

Editor’s note: We have a couple of inquiries in progress and, thanks to Vernon Williams, an updated brochure. (see page 7 & 8) Please feel free to print out and encourage qualified applicants to submit this form.
Remembering John Weaver -- by Joe Routon

We were heartbroken to hear about the passing of John Weaver on January 31.
Joyce Ann and I had been fans and admirers of him for decades, having first heard him perform and lead workshops at Montreat Music and Worship Week in NC almost 45 years ago.

After we moved to New Jersey, without Joyce Ann’s knowing it, I sent a letter to John asking if he would consider giving her organ lessons. He wrote back asking her to come to NYC so he could hear her play. His accepting her as an organ student was probably the greatest thrill of her life.

We drove from Haddonfield to Manhattan for the lessons at Madison Avenue Presbyterian. She would leave each lesson grinning like a cheshire cat—she had been on the mountaintop. John was such a caring and encouraging teacher.

She studied privately with him for 6 years, and we all became friends, even having dinner with his family several times in their apartment above Madison Avenue Church. One of our fondest memories was before each meal, when John, Marianne, Kiri, and Jonathan would sing the blessing in four parts.

One of my proudest accomplishments was arranging, with John Walker’s help, for John to receive an honorary doctorate from Westminster College in Pennsylvania. He was presented with another honorary doctorate from Curtis several years later, in 2008.

To say that John had a profound influence on our lives would be an understatement. And I’m sure that countless others were equally blessed by his presence, his performing, and his teaching.

Here is a video of Joyce Ann’s playing John’s Toccata, which she studied with him.
https://www.youtube.com/watch?v=ktwkpCIcFX0&t=52s

Below and right, two of several promotional photos that I made of John at the Curtis Institute organ.

Above right, John and wife Marianne after he had received his honorary doctorate from The Curtis Institute. Marianne, a wonderful flutist, studied under James Galway.

Right, my photo of part of the AGO’s gala event in 2012 celebrating the accomplishments and contributions of John. Held at the Kimmel Center, Michael Barone led an interview with John and several of his students. From left to right: Chelsea Chen, Ken Cowan, Marianne Weaver, John, Diane Meredith Belcher, and Alan Morrison.
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
evwilliams@trinitymoorestown.org
phone: 856-235-0811

Application Procedure
Send completed applications to:
Vernon Williams
Trinity Episcopal Church
207 West Main Street
Moorestown, NJ 08057

In addition to the application form, applicants are asked to include on a separate sheet a brief statement of their goals and objectives for study and a summary of their musical background and experience.

The Audition
The audition is scheduled once the application has been received. Auditions will be played on the piano. No memorization is required.

Prepared pieces
- Any Bach Two-Part Invention or one selection from the Anna Magdalena Notebook
- One movement from a sonatina by Mozart, Haydn, Beethoven, Clementi, or Kuhnau
- One hymn written in traditional four-part harmony

Sight-reading
- Two short pieces. one in common time, the other in another meter

The Lessons
Lessons are arranged at the mutual convenience of the teacher and student, ideally on the organ where the student practices. In any event, at least one lesson per month will take place on the organ where the student practices.

Students will learn how to practice and will become acquainted with registration, articulation, and pedaling, through the practice and preparation of hymns, teaching pieces, and repertoire.

Students will be required to have appropriate shoes (as recommended by their teacher) before the second lesson.

Students will provide at their expense the necessary hymnal and books required by the teacher. (Generally hymnals may be borrowed from the student’s church.) Photocopied music is illegal, contrary to the Guild’s Code of Ethics, and may not be used.

The Jury
At the conclusion of the 14 weeks of study, the student will be required to play before a jury:
- Two of the following four-part hymns (at least one of the hymns must be played with pedal):
  - Nicaea
  - Lobe den Herren
  - Ein feste Burg
  - Hymn to Joy
  - New Britain (Amazing Grace)
  - Herzlich tut mich verlangen (Passion Chorale)
  - The Doxology (Old Hundredth) in any of the standard forms
- One pedal-alone passage of a Bach chorale or from a method book, at least 16 measures long
- A trio exercise or a chorale trio
- A prelude or fugue from Bach’s Eight Little Preludes and Fugues
Application

DATE

NAME

ADDRESS

CITY, STATE, ZIP

PHONE BEST TIME TO CALL

EMAIL ADDRESS

Your Place of Practice

NAME OF PRACTICE LOCATION (Church, Temple, etc.)

STREET ADDRESS

CITY, STATE

TYPE AND BUILDER OF ORGAN (if known)

Your Keyboard Background

YEARS OF PIANO STUDY

LIST ANY PREVIOUS CLASSICAL ORGAN STUDY

Your Goals and Musical Background

Please include on a separate sheet a brief statement of your goals and objectives for organ study and an outline of your musical background and experience.

Purpose

The organ scholarship awarded by the AGO is necessary in order:

1. To serve the congregations by increasing the roster of capable organists.
2. To foster an appreciation for sacred classical organ repertoire.
3. To encourage more musicians to meet the standards and ideals of the American Guild of Organists.
4. To ensure the continuation of the church music profession.

History

In the 1980's a decline in the number of qualified organists and in the number of new organ students became a concern for churches and Guild chapters across the country.

Inspired by an innovative "floating organ academy" begun in South Dakota and described in an article in The American Organist, AGO member Helen Taylor founded the Southwest Jersey Organ Scholarship program in 1988 as a way to help solve this problem. The first committee members were Marilyn Rabbai, Barbara Knight, Joyce Ann Routon, and Larry DePasquale.

Since its inception, more than two dozen organists have successfully completed the program. Many of these new organists have gone on to successful careers in area churches.

The Southwest Jersey Chapter is pleased to continue this tradition of service to its churches and to the art of organ playing.

AGO Code of Ethics

Approved by the AGO National Council January 27, 2017

Preamble/Preface

The American Guild of Organists encourages its members to embrace and practice the following values as core ideals that Guild members aspire to cultivate in their ethical and professional conduct.

Value 1. Responsible Conduct toward Those Whom We Serve

(Excluding but not limited to clergy, employers, congregations, choir members, students, children, et al.) Members shall:

- Treat those whom they serve in a professional manner, with dignity, compassion, civility, and respect.
- 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.
- Avoid any sort of abusive behavior, whether verbal, physical, sexual, psychological, emotional, or other.
- 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:

- 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.
- Respect the reputation and diversity of colleagues.

Value 3. Integrity in Our Professional Work

Members shall:

- 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.
- Follow, as applicable, the principles of professional conduct that are expressed in the AGO Code of Professional Standards.
- 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

The Southwest Jersey Chapter

of

The American Guild of Organists

presented by
Gregorian Chant Workshop Outline

What Is Gregorian chant?
1. Beauty
2. Prayer

History Overview
1. Chant in the Early Church
2. Pope Gregory the Great, Charlemagne...
3. Chant Notation, Manuscripts
4. The Council of Trent and Beyond
5. 19th Century France and the Abbey of Solesmes
6. Vatican II

Chant and Liturgy
1. The Mass
2. The Office/Liturgy of the Hours

Chant Notation
1. How to decipher neumes, cleffs, and other markings
2. How I got my church choir to read neumes

Compline (Dominican)
1. Compline, a great place for beginners to learn to chant!
2. Let’s sing through some chant 😊

Some Online Chant Resources
1. Abbey of Solesmes
   https://www.solesmes.com/

2. Church Music Association of America (Has A LOT of both Roman Catholic and Anglican resources)
   https://musicasacra.com/resource-lists/
3. Abbey of Barroux
https://www.barroux.org/en/

4. “Neumz”, a new Gregorian Chant app (not free), all chants recorded by 45 nuns from the Abbey of Jouques in France.
https://neumz.com/

5. Dominican Compline app (free) (English)
https://www.friarly.com/dominican-compline-app.html

6. Chicago Benedictines
https://www.youtube.com/channel/UCjM6Qz67l12JZlmYWv1g1Q

7. Liber Usualis pdf
https://www.ccwatershed.org/2013/03/19/1961-solesmes-liber-usualis-online-free-pdf/

8. Simple English Propers
https://musicasacra.com/additional-publications/sep/
2020–2021 SEASON

Winter Jazz
Brian Betz Quartet
featuring Denis DiBlasio
January 23, 2021, 7pm
Salem Community College

Golden Age of Victorian Music:
A tribute to John Philip Sousa
Director: Jim Ludlam
March 6, 2021, 7pm
Salem Community College

Tunes from the Crypt
October 24, 2020
Virtual Concert:
Information on our Facebook Page!

World Music Festival:
A Japanese Garden
Michiko Otaki & Yumi Kurosawa
April 9, 2021
Salem Community College

Dulcet Guitar Duo
A Thanksgiving Musical Offering
November 22, 2020, 6pm
Facebook Live:
Music Around the County, Salem NJ

May 15, 2021, 6pm
Haven United Methodist Church
Alex Pollock & Caroline Kubach
EVELYN LARTER: SACRED INSTRUMENTAL

In the absence of choirs, here is music for your advanced instrumental soloists.
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Evelyn's collections
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 Music ~ for Cello
A Rose E'er Blooming ~ for Violin

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
joness@comcast.net
(609) 970-9131
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  (3/20)

St. Peter's Episcopal Church, Carksboro - O/D, 10:00 service, adult choir with evening rehearsal. 2 manual Allen, additional services for Holy days. Services are temporarily being held using piano in Parish Hall to allow for social distancing. Contact Rev. Mantelle Bradley revmmb@comcast.net.  (11/20)

Saints Peter and Paul Traditional Catholic Society of Saint Alphonsus, Hammonton - Organist for one or two 10:00 masses a month, services run 2 - 3 hrs., Allen organ, appropriate compensation. Contact Fred Astmann 856-424-3820. (1/21)

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
Peter Homon, Jr. c-856-952-5132 (Merchantville) lapajar@yahoo.com
Mary Johnson 856-332-8869 (Pine Hill) mebayj47@yahoo.com
Elizabeth Lawrence 646-765-2387 (Hamilton) lizzlsw@yahoo.com
George Mitchell 856-795-0970 (Cherry Hill) babayaga430@verizon.com
Irina Nenartovich, CAGO, SPC 856-321-3465 (Cherry Hill) 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
Lee F. Milhous, 215-348-8872 (Doylestown PA) leefmilhous@verizon.net
Cathy O’Neill, 856-0192 (Sewell, NJ) cmo125@aol.com
Joanne Owen 856-769-3212 (Woodstown) ljkbwen1982@comcast.net
Marilyn Rabbai, CAGO 856-589-3901 (Pitman) 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 Chuck Gibson, marked for “Musicians’ Emergency Fund.” Mail to: 691 Willow Grove Road, Monroeville, NJ 08343-4529.
AGO CERTIFIED MEMBERS

Rae Ann Anderson, CAGO
Miriam Bisbing, SPC
Helen C. Carrell, CAGO, SPC
Mark A. Cole, SPC
Charlene Cranmer, CAGO, SPC
Lawrence DePasquale, CAGO
Ruth O. Fink, AAGO, ChM
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Evelyn Larter, CAGO, SPC
Irina Nenartovich, CAGO, SPC
Marilyn Rabbai, CAGO, SPC
David L. Rhody, SPC
Glenn L. Rodgers, AAGO
Joyce Ann Routon, CAGO, SPC

For more information on Professional Certification requirements, procedures, materials and deadlines, visit the website of AGO National Headquarters: www.agohq.org

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Scara, Robert
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White, Kathleen
Williams, Vernon

Thank you,
Patrons, Contributors and Advertisers

Our next issue will be March 2021.
Deadline for articles, announcements, pictures and reports will be Wednesday, February 24.
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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Dean’s Message

-- continued from page 1

To that end, please send me a list of the books you have: Email me at vwilliams@trinitymoorestown.org. Even better, scan the table of contents so I can create an index by hymn tune. Thank you!!

In other chapter news, the Program Committee will meet this month to plot a path through the next months of logistical uncertainty. Also, we are very fortunate to have a volunteer to create and administer the new Members’ Directory. Keith Johnson, Mary’s husband, has extensive experience with this kind of project and is eager to help us out. For the first time in many months, we have a student interested in auditioning for the chapter’s Organ Scholarship. And we have formed a committee to come up with and present to the Executive Committee a specification for our very own chapter website. Finally, a committee will begin taking a look at our chapter bylaws to see if they need to be updated in any way.

There is much to be enthusiastic about as we move through this strange period. No doubt we will all have a new appreciation for the beauty of regular, normal life when it finally returns.