As the weather warms up this spring, and we can open windows and get outside, there is a definite sense that our world is on the verge of getting back to normal - or at least of moving in that direction. With that hope in mind, we are planning “normal” events for next season. What a concept! Won’t it be good for all of us to be able to see each other in person again!

But we won’t have to wait until the fall to do that. Vicki Nichols has offered her farm for our Annual Meeting and Picnic on June 27 at 3:00 p.m. Mark your calendars! This will be an auspicious occasion as our first in-person meeting in over a year. Plus it will be fun!

Before that we wrap up our regular season with a virtual tour of the Boardwalk Hall organs in Atlantic City followed by a live question and answer session with Chuck Gibson via Zoom. This online event will take place on Sunday, May 23, at 4:00 p.m.

Built by the Freiburger company, this is one of five organs in Saint Michael’s Church in Hamburg, Germany. Photo by Joe Routon.
Hi Everyone! On Sunday, May 23rd, at 4:00 PM Chuck Gibson, one of our chapter members, is going to present for us a virtual tour of both the Midmer-Losh and the W. W. Kimball organs at Boardwalk Hall in Atlantic City. The tour will be pre-recorded and it will be followed by a live question and answer session with Chuck. Anyone who attended our Regional Convention will remember the very interesting presentation Chuck gave on “The History and Restoration of the Pipe Organs at Boardwalk Hall,” and our May event promises to be just as wonderful! For more information on the organs at Boardwalk Hall you can check out their website: https://www.boardwalkorgans.org/
A link will be sent to everyone before this event.

Charles (Chuck) Gibson became interested in the sound of the pipe organ listening to the 4 manual 106 rank E.M. Skinner pipe organ at his school, Girard College in Philadelphia, PA. He began studying piano at the age of 10 with the hope of someday playing the organ. After a single organ lesson, he wanted to know how the sound was produced. Being naturally interested in all things mechanical, the workings of the pipe organ were very interesting to him.

Upon graduation from Girard in 1973, Chuck already had been hired as an apprentice pipe organ technician by Burger and Shafer Organ Co. of Findlay, Ohio who were associates of M.P. Moller Organ Co., Hagerstown, MD. One year later, M.P. Moller hired Chuck into the factory team where he learned many areas of the trade. In 1976 Chuck moved back to New Jersey accepting a position with Mangam Organ Co. of Philadelphia. In 1978, Chuck was recommended for the position of Assistant Curator of the Wanamaker organ in Philadelphia where he remained for 11 years.

Chuck began his own service company while still at Wanamaker’s as many people were asking for his expertise at their churches. The company grew quickly and was incorporated in 1987. Today the company known as C.W. Gibson, Inc., Pipe Organ Specialties, is responsible for the care and tuning of 125 church pipe organs. In 1996, C.W. Gibson, Inc. purchased the Mangam Organ Co. and merged its customers into the company. C.W. Gibson, Inc. has also been involved with the beginning stages of restoration of the world’s largest organ at Boardwalk Hall in Atlantic City, NJ.

Cares and Concerns
Pastor Laurie Johnson, who has served as our chapter’s chaplain for several years, submitted her resignation to St James Lutheran in Pitman. She will be leaving the end of May to relocate to Washington state. Thank you Pastor Johnson for your service to our chapter. This leaves our chaplain position open. If you know of a Pastor who would be willing to fill this position please let one of the officers know.

On a personal note I would like to thank Vernon and Vicki for their leadership in this very unusual year. The programs have been diverse and of interest to all our membership. I know your terms are not quite up yet but I wanted to acknowledge your excellence.

A card has been sent to Bill Mitchell, who during a recent hospitalization tested positive for COVID, and is now home recovering. Fortunately, he has just completed his quarantine. Please keep him in your prayers!
If you know of anyone with health challenges, please let me know. Thanks, Cathy cmol125@aol.com

Piano available (pictured at left) - just bring a truck and transport to a new home (six steps are involved).
Contact Sharon at snkleinstuber@hotmail.com.

Saturday, May 15, 2021 at 3PM: THE DULCET GUITAR DUO performs at the Rotary Pavilion in Marlton Recreation Park in Woodstown. Caroline Kubach and Alex Pollack, Classical Guitars. Presented by “Music Around the County”/Salem County Arts Alliance. Admission is free. Please bring lawn chairs to this first outdoor event of the year! (see poster, page 14)
Programs at a Glance

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

May 23 2021 at 4PM:
Virtual Tour of Boardwalk Hall Organs
followed by Q & A with Chuck Gibson on ZOOM

June 27 2021 at 3PM:
Annual Picnic and Meeting at the Nichols
Farm and Manor: 628 Royal Ave.
Franklinville, NJ 08322

For Sale: YAMAHA CLAVINOVA - CLP-230 w/ bench, manual. Voices: 4 piano, 3 organ, 2 harpsichord, 2 strings, 1 choir, 1 vibraphone, 1 guitar; Adjustable brilliance, reverb, effect, touch; transposer, metronome, recorder, 2 headphone jacks, CD-Rom for Windows; Midi Functions - $1000.00. Contact Dean Metzler at 267-738-6355 or dean.metzler@hotmail.com.

AGO “Know Your Value” Webinar: Highly recommended by Mid-Atlantic Regional Councillor and chapter member Glenn Rodgers, who adds, “This is a very informative webinar addressing the AGO’s pro-active response to post-FTC rulings and recent impactful SCO-TUS decisions. From the standpoint of Professional Development this is very significant.” Click on this link to access the webinar recording:
https://youtu.be/i7OA48Uz5C0

New Publication by Evelyn Larter:
Shortly before Easter last year, when churches could not have their choirs singing, the choral editor at Augsburg Fortress Publications asked Evelyn Larter if she would be interested in creating a set of six Easter vocal solos. She gladly agreed and enjoyed writing or arranging these songs. Although they didn’t quite make it on to the market before Easter this year, several of the songs should have year-round appeal, perhaps for funerals, as they suggest. They are for medium voice, with some optional higher/lower notes. Two have parts for violin or other C instrument. A high voice version will be made available digitally at some point. Styles range from Classical to Contemporary Ballad. Evelyn selected all the texts except for the title song, which they requested. There are recordings of each song on Augsburg’s website, four of which were sung by William Gorton, tenor, the former Director of Music at Haddonfield United Methodist who conducted the Opening Convocation of our Regional Convention in 2019.

Christopher Daly’s April 8 organ recital at Villanova is available to watch online! This year, he was able to record and perform for a socially distant and very enthusiastic live audience. Kudos to Chris for a wonderful recital. To enjoy the concert, click on this very long link:
https://vums-web.villanova.edu/mediasite/Play/e1e2aa5c78a343f68b185fa6479f9c5f1d?fbclid=IwAR1LzW2MIYqfmtq7UFWVv0PAsebf1EHMuiW9A7n3eQLp44vb9iBeXa

Matters of Note,
...continued from page 2

Evelyn R. Larter
In the Fair Morning
Vocal Solos for the Easter Season
for Medium Solo Voice, Parts opt. Violin

PAGE 3
SouthWest Jersey AGO Nominations 2021

-- by Glenn Rodgers, AAGO

The Nominating Committee is pleased to report the following candidates for the upcoming year:

Dean – Jonathan Stark  Executive Board Class of 2023
Sub-Dean – Lawrence DePasquale  Diane Caruso
Treasurer – Chuck Gibson  Charlene Cranmer
Secretary – Cathy O’Neill  Hugh Kronrot
Wayne Richmond

On behalf of the Nominating Committee and the entire chapter I want to recognize Vernon Williams for his outstanding leadership and ingenuity as Dean during what certainly has been the most extraordinary four-year period in the history of the chapter, serving before, during, and after a Regional Convention and through a prolonged lockdown due to a global pandemic! Kudos as well for Vicki Nichols who also met the challenges of programming for the chapter with imagination and creativity as our Sub-Dean. Thank you Vernon and Vicki! We are grateful to all these members for their willingness to serve the Chapter by assuming or continuing these responsibilities. We urge all our members to encourage them by returning the ballot form. You may send it by mail to Glenn Rodgers, the Teller of the Election, at 103 Tarlton Court, Delran, NJ 08075. You may also vote by email at gcroders@aol.com. Please refer to the ballot form for full instructions.
SOUTHWEST JERSEY CHAPTER
AMERICAN GUILD OF ORGANISTS
ELECTION BALLOT 2021 - 22

Please complete your ballot, do not sign it. Place it in an envelope, sign your name across the back flap, and mail before May 10th to:

Glenn Rodgers, Teller of the Election
103 Tarlton Court
Delran, NJ 08075

You may also vote by email to Glenn at gcrogers@aol.com by May 15th.

DEAN – Vote for one

___ Jonathan Stark
___ (write-in choice)________________________________________________

SUB-DEAN – Vote for one

___ Lawrence DePasquale
___ (write-in choice)________________________________________________

TREASURER – Vote for one

___ Chuck Gibson
___ (write-in choice)________________________________________________

SECRETARY – Vote for one

___ Cathy O’Neill
___ (write-in choice)________________________________________________

EXECUTIVE BOARD CLASS OF 2024 – Vote for four

___ Diane Caruso
___ Charlene Cranmer
___ Hugh Kronrot
___ Wayne Richmond
___ (write-in)_____________________________________________________
___ (write-in)_____________________________________________________
___ (write-in)_____________________________________________________
___ (write-in)_____________________________________________________
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 pedal-board, 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.

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

Anna Meyer’s Article in The American Organist

-- by Vernon Williams

Anna Meyer, wife of chapter member Erik Meyer, is the author of a feature article titled “The Unlikely Duo” in the May, 2021 issue of The American Organist. As you may remember, Anna and Erik were featured performers in our Regional Convention in 2019, when they gave a recital of music for flute and organ at Our Lady of Good Counsel Church in Moorestown.

Anna’s well-researched and erudite article traces the history of the literature composed for flute and organ, and then discusses five new compositions for that combination that were commissioned by Anna and Erik and premiered by them in October 2019 at Christ Church, Philadelphia. Those of us lucky enough to have been in attendance at that memorable concert can attest to the fine quality of the new music and the performances. She concludes with a consideration of how these five new pieces work as practical additions to the repertoire for the “unlikely duo” of flute and organ.

Congratulations, Anna and Erik, on your article and on your creative leadership in developing and performing new repertoire for your instruments!
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
e-mail: vwilliams@trinitymoorestown.org
phone: 856-235-0811

Application Procedure

Send completed applications to:

Vernon Williams
Trinity Episcopal Church
207 West Main Street
Moorestown, NJ 08057

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

The Audition

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

Prepared pieces

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

Sight-reading

- Two short pieces: one in common time, the other in another meter

The Lessons

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

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

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

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

The Jury

At the conclusion of the 14 weeks of study, the student will be required to play before a jury:

- Two of the following four-part hymns (at least one of the hymns must be played with pedal):
  - Nicaea
  - Lobe den Herren
  - Ein feste Burg
  - 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

EMAIL ADDRESS

Best Time to Call

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 Rabbi, 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, etc.) 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, we 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.
Joe and Joyce Ann Routon, This is Your Life!

-- by Vernon Williams

Ever since we published Chuck Gibson’s story last fall when he became the chapter’s new treasurer, I have wanted to start a series of interviews with various chapter members. Such articles have been written in past years, but there are still so many interesting stories to be told!

This month we interview long-time members Joyce Ann and Joe Routon. Joyce Ann was organist at First Presbyterian Church in Haddonfield for 31 years while maintaining a piano and organ studio with 50 students. Joe is a professional portrait painter and photographer whose paintings hang in many buildings in the northeast United States, and whose photographs have been on the covers of The Diapason and The Tracker. His fabulous pipe organ photos grace the cover of our newsletter every month, and Joe is always there with his camera to take group photos at our events. Joyce Ann continues to send Joe’s photos with her reports of our chapter events that appear in TAO. Joyce Ann and Joe co-chaired the Program Committee for our 2019 Regional Convention, putting together an amazing three days of exceptionally high-quality events.

But did you know that Joe started out as an organist and choral conductor? That an Electrolux vacuum cleaner played a role in Joe’s early career as an organist? That someone in his family was featured on the 1950s TV show, This Is Your Life? How Joyce Ann developed the skills to plan their many travels around the world? How Joe got started as an AGO convention photographer? What Joyce Ann and Joe did on their first date???

To find out the answers, and much more, read on!

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Vernon: What were your early experiences with music, and what inspired you to start taking organ lessons?

Joe: My father, who had studied violin at Juilliard, wanted me to start piano at the age of 6. When I was 13, the church organist offered to give me organ lessons, and I jumped at the chance.

During the first lesson, my teacher, Elizabeth Porter, showed me the different features of the church’s Austin pipe organ, from the stops and pedals to the Schulmerich electronic carillon, which was wired to speakers in the pipe chambers and also to the church’s bell tower, to be heard all over town. When the lesson ended, as my teacher was leaving, she said that I could stay and experiment with the different sounds.

After trying each stop, I turned on the carillon and started playing “Chopsticks.” A few seconds later, the associate pastor ran into the sanctuary, yelling, “Stop, Joe! Stop! You’re broadcasting!”

After I’d taken lessons for several months, the local Catholic church asked if I would be their organist. A Southern Baptist, I was going to play for masses in Latin, with Gregorian chant. As the French say, “Quelle différence!”

In the rear gallery, the instrument was a reed pump organ that had been modified by the previous organist, who had hooked up an Electrolux vacuum cleaner to the organ’s bellows. For some reason, he had wired it to the light switch in the narthex below, so whenever I would go to practice or play for mass, I’d have to switch on the narthex light, before ascending the stairs to turn on the vacuum cleaner. There were a few times when an unknowing but well-meaning usher would decide to save on the church’s electricity bill and switch off the light during the service. If I was playing at the time, the organ would start groaning, in death throes, and I’d have to start pumping like crazy to keep the music going, while one of the choir members dashed downstairs to turn the switch back on.

A year later, I was offered the job of organist at First Christian (Disciples of Christ) Church, with a nice Möller pipe organ. Since the Catholic mass was at 9:00 and the Christian church’s service was 11:00, I was able to play for both churches.

The wonderful experiences I had in those two churches convinced me that I wanted to be a church musician.

Joyce Ann: I began piano lessons when I was in the first grade. I was the accompanist for my high school and junior college choirs. During my senior year of high school, my Saturday job was as pianist for a dance school. Hearing the organ at church led to my decision to begin organ study. At Murray State University, I was accompanist for the Oratorio Choir and organist for the choir’s tour to Chicago and New York City.

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VW: You met while you were organ students at college. Who was your teacher? Any interesting stories from those years?

Joe: While working on my B.Mus. degree in organ performance at Murray State University, I met Joyce Ann, who was earning her B.Mus. with a double major in organ and piano performance. I wanted to ask her for a date, but she was highly respected as one of the best musicians in the school, and I was afraid she’d turn me down. I figured if I asked her to go to an organ recital, she might consider it. To my delight, she accepted, and we drove to Nashville to hear Flor Peeters perform at Fisk University. Before I graduated, we got married. Our organ professor, John Winter, played for our wedding.

Joyce Ann: Mr. Winter encouraged us to join the AGO. The closest chapter was in Nashville, about an hour and a half away, but we attended several meetings and concerts there.

While at Murray, I was organist at Grace Episcopal Church, Paris, Tennessee, Joe’s hometown. Since Joe was organist at the Christian and Catholic Churches in Paris, all three churches staggered their Christmas Eve service times so that we could play for all three services.

VW: You spent part of your honeymoon at the 1964 National AGO Convention in Philadelphia. Do any memories stand out from that convention? Was there more to your honeymoon?

Joyce Ann: Memories of the convention include hearing the young Wilma Jensen play an organ that had been brought to the top of the stairs inside the Art Museum, a concert by Madame Duruflé in the Academy of Music, a recital by Harry Wilkinson, and being in the elevator with William Whitehead. We loved Philadelphia, and it never occurred to us that one day we would be living in the area. After the convention, we went to the World’s Fair in NYC and visited Washington, DC, on the way home.

VW: What happened next? When did your three children come along? Where are they now? Any grandchildren?

Joe: After graduation, we moved to Louisville, KY, where I entered the Baptist Seminary to earn my M.Sac.Mus. in organ, studying with Philip Malpas.

Joyce Ann: While Joe was in graduate school, I worked as a state social worker and studied organ at the seminary with Philip Malpas, who later taught at Kutztown University.

Following our stay in Louisville, we moved to our first full-time job, First United Methodist Church in Hobbs, New Mexico, where Joe directed the choirs and I was choir accompanist. When Joe decided to take the youth choir on tours, I planned the tours, including one to Los Angeles and the Grand Canyon. Our daughter Carol was born while we were in New Mexico, and she went with us on that tour, at age one. She took her first steps in Los Angeles in a friend’s back yard next to the Arboretum where the Tarzan movies had been filmed.

Joe: Our two main accomplishments were the purchase and installation of a new Reuter pipe organ and the growth of the high school choir, which increased from 8 youth to 69. It was a unique group of kids. One of the boys later became Program Director of the Space Shuttle Program at NASA. Another designed the costumes for the opening ceremony of the Barcelona Olympics. One is a retired judge in Austin, TX. Another became a distinguished professor at the University of Texas in Austin. Several became successful ministers and church organists. The former chairman of the Music Department at Bloomsburg University was a member of the choir. Being a close-knit group, they have had two reunions which we attended, the last one in 2019, during both of which the choir alumni sang for our previous church in Hobbs.

A job opening at First United Methodist Church, Johnson City, meant moving back east closer to our families. During our 8 years there, the enrollment in the choirs grew to more than 350, with the youth choir’s numbers going from 12 to 80.

Susan and Joey were born there. All of our children studied piano, but they pursued other interests. However, for the past few years, Joey has studied classical guitar and has performed solos and in a group with the Philadelphia Classical Guitar Society. We have 7 grandchildren, all boys. Five live near us, and the other two live in California, giving us a good excuse to go there once a year. Our son-in-law in CA is a firefighter captain in LA County, fighting all of those wildfires.
VW: During the 70s you worked together at First United Methodist in Johnson City, Tennessee. How did you split up the responsibilities? Were those years musically fulfilling? Any particular memories?

Joyce Ann: In Johnson City, Joe directed the choirs and I was organist, choir accompa-
nist, and tour planner again. We took our senior high choir on several tours, including Texas, Boston, Florida, and NYC. We also took our children’s choir to Nashville and our adult choir to Washington, DC, to perform. We were Sub-Deans of the Franklin AGO Chapter. The Dean of the chapter was Dr. Richard Webb, who later became Dean of the music school at Westminster Choir College.

While in Johnson City, we began attending the Presbyterian Church’s National Worship and Music Conferences at Montreat, NC, every year. It was there that I first heard John Weaver play, and I decided right then that if I ever went back to organ study, I wanted to study with him.

VW: Joe, what led you to New York and Philadelphia around 1980 to begin seriously studying portrait painting? Were there early experiences with art or photography that eventually changed your direction, or did you acquire your interest later in life?

Joe: While we were in Johnson City, TN, I signed up at the local university to take a class in portrait painting led by John Alan Maxwell, one of the top illustrators of his day. After the first session, I was hooked. My grandmother had been a portrait painter (she was fea-
tured on Ralph Edwards’ 1950s TV show This Is Your Life), and my father was an artist; my brother, a surgeon and artist, had done anatomical illustrations for medical textbooks; another brother is a talented painter; and a nephew and cousins are gifted painters. I’d never considered becoming an artist, but, after that first class I knew that this is what I wanted to do with my life.

My teacher suggested that I move to NYC and study at his alma mater, The Art Students League, the best place to study portraiture in the country, with alumni including Norman Rockwell, Georgia O’Keeffe, and Thomas Eakins. Thinking that Joyce Ann would never consider moving, I was hesitant to mention the fact that I wanted us, with our three small children, a not-so-reliable car, and not much money, to leave a wonderful church job with a nice steady income and move to NYC to the unknown. Surprisingly, Joyce Ann was as excited about the prospect as I was. It was a big step, but it turned out to be one of the best things we’ve ever done. In NYC, I also studied at the National Academy of Design, which also has a long list of famous alumni.

Living in Warwick, NY, about 50 miles northwest of NYC, I commuted every day. I’d wake up early in the morning to catch the bus for its two-hour ride into the City. My classes began at 8:30 and lasted until around 3:00 in the afternoon, when I’d walk to Port Authority and ride a bus home.

Joyce Ann: While Joe was in art school, we supported ourselves and our three small children with seven part-time jobs. We were director and organist at Warwick Dutch Reformed Church, director and accompanist of the Warwick Valley Chorale, Joe taught voice lessons, and I taught piano and organ. Joe also became the local newspaper’s photographer and sports editor (he used to say that he was the only sports editor in the country who hated sports).

VW: Do you have a mentor among portrait artists? Someone whose work you wanted to emulate, or who had a direct influence on you?

Joe: My main teachers at the Art Students League were John Howard Sanden and David Leffel, and at the National Academy I studied with Harvey Dinnerstein.
Joe and Joyce Ann Routon, This is Your Life! -- continued from page 10

VW: Did your proclivity for photography grow along with your portrait career, or was that a separate endeavor? How did you end up being photographer for national AGO conventions?

Joe: I've always enjoyed photography. I bought my first camera, a Honeywell Pentax Spotmatic, when I was in seminary. The most important skills needed for photography, such as composition and attention to detail, I learned in art school. I've attended a few photography workshops. My mentor was Len Levasseur, the world's leading photographer of churches, concert halls, and organs (including most of the covers of TAO). I have photographed approximately 150 organs worldwide.

My first AGO convention to photograph was in Phoenix at their regional in 2009. The person in charge of the convention saw my nice camera and asked if I'd take some photos of events. Soon after that I was asked to photograph some regional and four national conventions in Nashville, Minneapolis, Kansas City, and Houston. I've also had the opportunity to photograph several concert organists for their promotional materials, including Nathan Laube, Katelyn Emerson, Lynne Davis, Alan Morrison, John Weaver, and Eric Plutz.

VW: Joyce Ann, tell us about the 31 years you were organist at First Presbyterian Church in Haddonfield. What were the highlights of those years?

Joyce Ann: While we were still in Warwick, our friend Ken Carter, whom we had met in TN, became Minister of Music at First Presbyterian, Haddonfield. When Albert Robinson retired as organist in 1982, Ken talked me into applying for the job.

My duties included two Sunday services and accompanying five choirs. The Oratorio Choir performed two oratorios with orchestra every year. We were fortunate to have several Philadelphia Orchestra members in our congregation. With all of the choirs and 50 piano and organ students, it was a full-time job. I was founder and chairman of the National Federation of Music Clubs' annual piano festival for southern New Jersey. I was on the faculties at the Presbyterian Association of Musicians' national music conferences in Montreat, NC, and New Wilmington, PA, where I was accompanist for Helen Kemp's children's choir.

For six years, I drove to NYC every two weeks for lessons with John Weaver at Madison Avenue Presbyterian Church, a highlight of my life.

We were Co-Chairs of Publicity for the 2002 National Convention in Philadelphia, and I'm a former Sub-Dean of our chapter.

For the last few years before my retirement, David Rhody was hired as Chapel Organist so that I didn't have to play for the early service. He also agreed to play for weddings and funerals. Joe credits David with saving our marriage—just kidding!

VW: Joe, are there particular highlights that stand out in your various careers?

Joe: One of the things that I've most enjoyed about portrait painting has been getting to know my subjects. Almost without exception, they are intelligent, highly regarded and very accomplished people, who love travel, good food, and classical music—with my love for travel, food, and good music, we never run out of things to talk about.

VW: How did the two of you go about developing such an outstanding program for our Regional Convention in 2019?

Joe: We had attended many regional and national conventions, and two International Congresses of Organists, so when we were asked to head the program committee, we thought long and hard about the things that had attracted us and others the most.

Joyce Ann: Driving through Haddonfield one day, it occurred to us that it would be interesting to use the Quaker Meeting House as a venue. Joe, who was Pastoral and Choral Assistant at First Presbyterian, had asked Metropolitan Opera singer Barbara Dever in the early 2000s to sing a benefit concert for Caring Hearts Ministry, a program he had founded to help families with AIDS. So he approached Barbara to sing in the Spiritual program.

We formed a Program Committee, meeting monthly, that was invaluable in helping to plan the convention. For me, the drawing card of a convention is the performers. We decided to aim high and try to get two European artists in addition to those nearby. Of course, the Atlantic City concerts were a bonus attraction.

Joe's oil portrait of the young Felix Hell.
Joyce Ann at the console in Passau, the largest pipe organ in Europe.

“One of our great joys is being members of this chapter, attending the activities, and getting to know the other members. This is a large part of our social lives!”

Joe and Joyce Ann Routon, This is Your Life! -- continued from page 11

VW: Joyce Ann, now that you have retired as organist, have you developed other interests?

Joyce Ann: I have more time now for reading. Now that we are not tied down with Sunday jobs, we enjoy visiting other churches and hearing some of our talented friends play. We have traveled to about 50 foreign countries. Using my choir tour experience and some good travel books, I planned all of our trips. When we decided to go to India in 2009, we thought it would be best to go with a group. Since that time we have traveled sometimes with groups and other times on our own.

VW: Do you hope to continue your worldwide travels when things get back to normal? If so, what places are on your wish list?

Joyce Ann: Being retired allows me more time for planning trips, and I already have plans for a couple of trips as soon as it is safe, including a return to Egypt and more river cruises. We have also booked a group trip to Spain and Portugal for October, 2022.

VW: Is there anything else you want to say?

Joyce Ann: One of our great joys is being members of this chapter, attending the activities, and getting to know the other members. This is a large part of our social lives!

Chris Daly’s April 8 recital at Villanova

Christopher Thomas Daly teaches in the Augustine and Culture Seminar Program at Villanova University. He serves as the organist at Saint Vincent Pallotti Church in Haddon Township, New Jersey. He has had the good fortune to perform twice on the Kimmel Center Organ in Philadelphia, twice at Saint Peter’s Basilica in Vatican City, Saint John’s Church at the University of Vilnius in Lithuania, and most recently at The Shrine of the Immaculate Conception in Washington, D.C. You may also want to check out this article about Dr. Daly in the Villanovan: https://villanovan.wordpress.com/2013/12/12/university-professor-doubles-as-gifted-organist/

THE PROGRAM

I

Toccata    Michelle LeClere (1939-2006)

II

“Suite du 1er Ton” from Troisiéme Livre D’Orgue (1675)    Guillaume-Gabriel Nivers (1632-1714)

a) Plein Jeu
b) Recit

w) Basse Dessus de Trompette
c) Echo
d) Dialogue a 2 Choeurs sur la Grand Jeu

III

Prelude in G Minor “The Mist” (BuxWV 149)    Dietrich Buxtehude (1637-1707)

Concerto in G Major (BWV 592)    Johann Sebastian Bach (1685-1750)

a) Allegro Moderato
b) Grave Adagio
w) Presto Assai

IV

“Herzlich tut mich erfreuen” (Opus 122, no. 4)    Johannes Brahms (1833-1897)

Premier Choral in E Major (from Trois Chorals pour Grand Orgue)    Cesar Franck (1822-1890)
Dulcet Guitar Duo

Join us for another exciting concert from the award-winning classical guitar duo: Dulcet Guitar Duo, this time in person, outside!

Where: Marlton Park in Woodstown
When: Saturday, May 15, 2021
Time: 3:00pm
What to bring: Your own chairs.

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For
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OF OUR LORD

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Deacon Lawrence De Pasquale, organist; George Rabba, trumpeter
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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. George’s Episcopal Church, Maplewood** - O/D, Adult and Children’s Choirs, Moller organ. Additional details at http://www.stgeorges-maplewood.org. Contact Rev. Grant at revgrant@stgeorges-maplewood.org. (2/21)

**First Presbyterian, Haddonfield** - O/P, 30 hour week, 2 services. Thursday evening rehearsal, 46 rank Austin in sanctuary, Rogers in chapel, usual additional services, $30,000. Additional details on church website, contact Music Director Peter Leibensperger at PLeibensperger@Haddonfieldpres.org with resume and references. (2/21)

**First United Methodist Church, Mt. Holly** - Interim organist/pianist, no choir, one service at 10:30, $150.00 per service. Contact Keith Vine at Keith-Jvine@gmail.com. (2/21)

**Luther Memorial Lutheran Church (Missouri Synod), Blackwood** - O/D, no choir but would like to begin one, 3 manual Allen Renaissance, 9 a.m. svc. Contact Carlo Danesi 609-832-9702 or cpdanesi@yahoo.com. (3/21)

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) mebay47@yahoo.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

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

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**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.
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Miriam Bisbing, SPC
Helen C. Carrell, CAGO, SPC
Roger Castellani, SPC
Mark A. Cole, SPC
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Lawrence DePasquale, CAGO
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Evelyn Larter, CAGO, SPC
Marilyn Rabbai, CAGO, SPC
David L. Rhody, SPC
Glenn L. Rodgers, AAGO
Joyce Ann Routon, CAGO, SPC

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

Thank you,
Patrons, Contributors and Advertisers

Our next issue will be June 2021.
Deadline for articles, announcements, pictures and reports will be Tuesday, May 25.
What a fine program we enjoyed in April! Tenor Will Powell, soprano Kym Weiler, and organist Larry DePasquale teamed up to present a lovely sacred song recital. They were joined by Bob Gardner on harp and piano, and by tenor Aiden Murray. Most of the recital was recorded at St. Stephen Lutheran Church in Woodbury, with four songs recorded at First Baptist Church in Haddonfield. A highlight of the First Baptist segment was hearing Bob Gardner accompany Will in Bob’s own arrangements for voice and harp. Larry’s organ accompaniments were imaginatively registered and sensitively played, blending effortlessly with the expressive singing of the vocalists. Special thanks to Will Powell for going the extra mile to provide video from two cameras as well as a high quality audio track.

If you haven’t yet taken a look inside the May issue of The American Organist, please check out the feature article by Anna Meyer, wife of chapter member Erik Meyer, about music for flute and organ. We’ve got more info about her article elsewhere in this newsletter. (see page 6)

Finally, our annual chapter elections are underway, so please vote by mail no later than May 10, or by email no later than May 15. You can find more information inside.

I look forward to seeing you virtually on May 23, and in person, finally, on June 27!