

CRESCENDO

DECEMBER 2003

VOLUME LXVI, NO. 4

NEWSLETTER OF THE PHILADELPHIA CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

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The Building of the Kimmel Center Concert Hall Organ — The Real Story

Part Four: The Tonal Design of a Concert Hall Organ

John A. Panning, Tonal Director of Dobson Pipe Organ Builders

From our first contact, the members of the Kimmel Center Organ Committee repeatedly emphasized their desire that Verizon Hall possess a "world class" pipe organ, one that would be a full partner with the orchestra, accompany choirs and faithfully accommodate solo literature. We all understood the intention, but what exactly makes a concert hall organ "world class?"

Certainly sheer size would be cited by some, but there are many substantial pipe organs that are more notable for merely being large than for being compelling musical instruments.

Exquisite voicing and beautiful craftsmanship are essential, of course, but there are many small organs that possess these attributes as well.

In the end, while these and other qualities are important, they must all serve an overriding concern, namely, the instrument's fitness for its intended purpose. In our case, this means an instrument that can be a worthy member of one of the world's great symphony orchestras.

Continued on page 5

CRESCENDO, the official bulletin of the Philadelphia Chapter of the American Guild of Organists, is published monthly, September through June. All material for publication must reach the Editor by the 1st day of the month preceding the date of issue, i.e. November 1 for the December issue. This must be type written and e-mailed (text only in the body of the letter), or mailed. Submissions on electronic media (3.5" floppy disks) in IBM format are appreciated. A hard copy should be included. Submissions become the property of the Philadelphia Chapter of the AGO and will not be returned unless accompanied by a self-addressed and stamped envelope. **CRESCENDO** reserves the right to make editorial changes and to shorten articles to fit space limitations. Articles in *Crescendo* reflect the views of the writers and not necessarily those of the Guild. All advertising must be arranged through the Advertising Manager.

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The deadline for the next issue, January, will be December 1, 2003

DECEMBER 2003

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CRESCENDO

VOLUME LXVI, NO. 4

D E A N ' S L E T T E R

Happy New Years!

Have you ever stopped to think about how many new years we celebrate? We had the beginning of a new program year as the school year started in September. Then came the Jewish new year, and, with the start of Advent, the beginning of a Christian new year. January 1 is coming quickly, with the widely celebrated New Year. (Have you ever wondered what would happen if we would drop a Waterford crystal ball to celebrate the first Sunday in Advent?)

As musicians, we live in a time warp beyond multiple new years. While the rest of the world celebrates back-to-school sales, we finalize plans for Christmas music. As our non-musician friends celebrate the new year of January, we look toward Lent and Easter, ordering music from our new budget if we haven't done so already. Is it any wonder we often feel pulled in many directions simultaneously?

As December arrives, we take a look at the coming events of the month. We really don't want to think about the numbers of rehearsals, performances, and services that are coming, usually piled one on top of the others, with little time for preparation or recovery between them.

Yet, this is the time of the year when those of us with the privilege of serving in churches have the opportunity to affect more individuals than at any other time of the year. Concerts, programs, and services during the year have their impact, but, like it or not, the strongest impact many of us have is on Christmas Eve as we fasten our seatbelts on the organ bench and prepare for the aching backs and sagging shoulders that accompany multiple services. Take a moment to notice and cherish the smiles on faces as people come to church, and again as they leave on Christmas Eve. Become aware of the expressions on faces (if you can see them from the console) as you lead the carols or hymns that are part of your congregation's traditions. As you try to squeeze in your own little piece (or peace?) of Christmas amid all the responsibilities and preoccupations, remember that the gift of Christmas, and the celebration is also for musicians. And, best of all, treasure the opportunity to enrich so many lives by sharing your skills and talents with others at this special time of the year.

Best wishes to all for a most rewarding and fulfilling holiday season!



Ethel Geist



Ethel Geist

On the eleventh day of
Christmas, my true love
gave to me.....



~~Getting to know you.....~~

~~— Surprise.....~~

Any excuse will do!

**WE'RE GOING
TO HAVE A
PARTY!!!**

The date is **January 5th**, the eleventh day of Christmas. The time is **7:30**.

We're especially inviting those who have joined our chapter in the last two years so you can get to know more people.

We're especially inviting those who have been members for more than two years so you can get to know some of our newer members.

Roy Harker has agreed to host, so let's lighten his task by bringing a dish, a munchie, a beverage - your specialty - to share. (Is wassail still in season?)

**4514 Chester Avenue
Philadelphia**

Between 45th and 46th on Chester Avenue. Chester is two blocks south of Baltimore Avenue in University City Section. 215-222-3831.



REGISTRAR'S CORNER

JOE LEWIS, REGISTRAR

IN MEMORIAM

With regret I would like to inform those in our chapter of the passing of two of our members:

Mr. Philip T. Blackwood of the Pine Run Community in Doylestown
Ms. Nancy C. Thiers of Germantown Pike in Norristown

Our deepest sympathies go out to the family and friends of both members, and we are thankful for the lives and musical contributions of these two longtime supporters of the chapter.

2004 MEMBER DIRECTORY

Final preparations are now underway for the newest 2004 edition of the Philadelphia Chapter A.G.O. Membership Directory. If you have any recent changes in your current address, telephone number, email address, institutional place of employment, name, degree(s) or AGO certification, please **INFORM ME AS SOON AS POSSIBLE** so that all new information can be added to the database. Contacting me through **EMAIL** is the fastest and most reliable way to reach me, avoiding confusing telephone voice messages that sometimes sound garbled, but you can also leave me a phone number to contact you in person if you have no email capabilities.

In addition, if you find incorrect/out-of-date information about others you know or with whom you work in the current 2003 Directory, please inform me as well so that I may correct it. Although no Directory is 100% up-to-date, we try to have it as accurate as possible at the time of printing. Our goal is to get it completed a month sooner than last year. Your help in sending me corrections ASAP will assure an earlier publishing date. I thank you for your cooperation.

NEW MEMBERS

We welcome the following new members to the Chapter:

Mr. John Ayer Princeton NJ
Ms. Ruth A. Draper Philadelphia, PA
Mr. Peter Gowen Philadelphia, PA

Please greet them at all events and make them feel welcome.

AN IDEA TO SHARE

Often at AGO events I see some members with very familiar faces, but can't always put a name to the face either because I haven't worked directly with them on a committee, concert venue, etc., or they may be a new member, or because they rarely get to come to events and recitals due to all sorts of personal or professional reasons. I'm sure others in the chapter deal with the same dilemma. Please consider wearing a name tag or some identification at each event so we all can become more familiar with you, and for overall better communication and socialization between members. I'm going to encourage name tags from our end and I hope we all utilize them. Sound like a workable idea?

Joe Lewis
Registrar
spiele88@icdc.com

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MEMBERSHIP INFORMATION

JOSEPH LEWIS, REGISTRAR

Want to join the Philadelphia Chapter of the American Guild of Organists?
Need to report AGO Directory Changes on your current membership?

Contact our Registrar, Joe Lewis at: **49 North Spring Lane**
Phoenixville, PA 19460
610-935-0895
spiele88@icdc.com

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REGISTRAR Joe Lewis	610.935.0895

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Term ending 2006	
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Phil Shade	215.723.7907
Katherine Reier	215.517.4160
Yoshiko Seavey	610.688.6268

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Director-National Convention Committee	
Dennis Elwell	610.658.2128

CHAPTER TELEPHONE NUMBER

215.727.2762

www.agophila.org

SUBSTITUTE LIST

This list is published as a courtesy to the chapter membership. Only members of the Philadelphia AGO Chapter available for regularly-scheduled services are listed. Although the AGO assumes no responsibility for the musicianship or reliability of substitute organists, Guild certificates and other degree programs indicate preparation beyond the minimum.

Substitute	Location	Phone Number
Mr. John P. Ayer	Princeton, NJ	609.688.0731
Lawrence C. Bandfield*	Philadelphia, PA	215.563.5552
Sharon Bertha-MacCabe	Royersford, PA	610.948.9055
Dr. Norman Caldwell-Coombs	Philadelphia	215.849.1514
Rosemary Colson	Philadelphia, PA	215.848.1995
Doris J. Dabrowski	Philadelphia, PA	215.387.6635
A. David Deery	Phoenixville, PA	610.933.3666
Jeremy J. Flood, MD, CAGO	Philadelphia, PA	215.625.2747
Elizabeth Forsyth	Doylestown, PA	215.230.0593
Robert H. Frederick	Philadelphia, PA	215.755.7648
Peter J. Gowen	Philadelphia	267.531.2212
Lisa Guglielmo	Glenmoore, PA	610.913.0803
W. Franklin Hoxter, Jr.	Philadelphia, PA	215.424.5406
James D. Ingles	Ardmore, PA	610.658.5813
Dorothy M. Jennings	Feasterville, PA	215.357.1910
Joel E. Klingman	Southampton, PA	215.355.8445
Carl Kunkel	Drexel Hill, PA	610.356.4179
Sarah Leamy		610.279.7186
Monica Liggins	Wyncote, PA	215.572.6437
Bruce R. Marshall	Philadelphia, PA	215.844.8343
Dr. Mardia Melroy	Maple Glen, PA	215.646.1975
Dr. Kathleen J. Moyer	Drexel Hill, PA	610.394.9682
Michael B. Peters	Pottstown, PA	610.327.3010
Katherine Reier	Abington, PA	215.517.4160
Rev. Eugene C. Root	Philadelphia, PA	215.242.5951
Jane Dougherty Smith	Haddonfield NJ	856.428.5334
Harry S. Solomon, Jr.	Philadelphia, PA	215.473.6228
Glenna M. Sprang	Boothwyn, PA	610.497.4135
Janet Stacy	Telford, PA	215.721.1897
Michael A. Taylor	Newark, DE	302.836.8122
Janet L. Tebbel	Philadelphia, PA	215.848.3915
Elaine E. Thomas	Bridgeport, PA	610.272.9946
Mary Louise Varricchione-Lyon	Doylestown, PA	215.348.9507
Karen Whitney	Philadelphia, PA	215.424.8450
Peter V. Young	Ardmore, PA	610.649.2526
Freda Zimmerman	Philadelphia, PA	215.698.1331

*conducting only, no keyboard

CRESCENDO

Calendar of Events

Please include the following information when submitting items for inclusion in Crescendo or just copy and use this form. Calendar items are stored in a database so send them as early as you are able.

LOCATION INFORMATION:

Name _____

Address _____

Telephone # _____

Email address _____

Web site _____

EVENT INFORMATION:

Date _____

Time _____

Instrument _____

Name of Event (include performer, instrument, brief details)

☐ Free ☐ Free-will offering ☐ \$ _____ ☐ Other _____

Submitted by _____

Telephone # _____

Kimmel Center Concert Hall Organ
Continued from page 1

Sadly, many postwar concert hall organs cannot do justice to the great 19th and early 20th century symphonic literature. Built according to the tenets of the American Classic or neobaroque style, they lack the resources and tonal qualities to be a fit collaborator with a modern symphony orchestra. Most differ little from church organs of the period, even though the requirements for accompanying a singing congregation and performing with a modern orchestra differ markedly. Though they may be of excellent quality, within the context of orchestral music they are as out of place as a harpsichord in a Rachmaninoff piano concerto.

What then are the necessary attributes of a concert hall organ? A survey of scores for works in which the organ plays a notable part reveals several consistent requirements. Some are no more specific than dynamic markings or generic descriptions such as *Volles Werk*; others contain explicit instructions. Taken together, we can see that the capable concert hall organ will possess the following:

A dynamic range that exceeds that of the orchestra

In but a single example, *The Planets*, Holst's markings for the organ range from *ppp* to *ffff*, something that would surely strain most postwar concert hall organs. (In many performances, the incredible organ glissando at the end of "Uranus" in this work is barely audible, if it isn't omitted altogether.)

The issue of dynamic range is at the heart of concert hall organ design. It is not enough to depend on a "super division" or a chorus of high-pressure reeds to provide the dynamic strength required to balance with the orchestra. Every stop in every division must contribute to what one could call a grand crescendo, and every division must logically relate to its neighbors. This buildup depends on not only the very loud, but also the very soft, which establish our expectations of the total dynamic range of the instrument. In addition to this careful gradation of strength among every voice, effective expression must be provided by the swell enclosures.

Great variety of tone color

While transparent tone is characteristic of some historic instruments, such tone is not appropriate for 19th century literature. To successfully fulfill its rôle as a consort to the orchestra, the concert hall organ must have a certain opacity of tone. Bold, massed foundation stops and powerful, dark reeds are essential, as is strong unison upperwork, which can provide brightness without the appearance of parallel fifths found in mixtures.

Unyielding bass

While the orchestra possesses an incredible range of pitch and sonority, it cannot supply sustained tones of grave pitch. Numerous works call upon the organ to function only as a bass instrument. Hence, the organ must provide bass tones of varied color and dynamic level.

An immediacy comparable to orchestral instruments

The organ must be placed in a location that assists the projection of sound and, when the literature requires it, permits the listener to perceive the

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Continued on page 15

CHAPTER EVENTS

JEFF FOWLER, SUB-DEAN

As Sub-Dean, I am responsible for monthly events sponsored by the Chapter. We have been working hard to fill out the schedule for this season, and are pleased to announce the addition of two new events to the list already announced. Rob Ridgell, organist at the Episcopal Cathedral was instrumental in lining up Andrew Megill and Fuma Sacra for the March event, while I personally have been in conversation with several potential speakers for a significant closing June event. In the program's committee planning, we are trying hard to schedule events which are significant, nurturing, and thought provoking, in addition to inspiring organ concerts by leading performers, and we are partial to home town talent. Here are the details on our new events:

SUNDAY, MARCH 14, 2004, 7:00 PM

Andrew Megill / Fuma Sacra
Philadelphia Cathedral (Episcopal) / Sacred Music: Sacred Space

Andrew Megill, Assistant Professor of Choral Conducting at Westminster Choir College and Conductor of Westminster Singers, will lead a session with a lecture, discussion, and choral examples on choral technique with Fuma Sacra, ensemble-in-residence at Westminster. Fuma Sacra, recognized as one of America's leading professional ensembles, specializes in Renaissance and Baroque vocal music. Following the session, you are invited to remain for Compline at the Cathedral, 9 to 9:30 PM preceded by a choral prelude by Fuma Sacra. If you've never been in the recently renovated Cathedral on 38th Street between Market and Chestnut and experienced it's marvelous acoustics and organ, you won't want to miss this event.

FRIDAY, JUNE 11, 2004, 7:00 PM

Rev. Dr. Paul Westermeyer, speaking on "Contemporary Issues in Church Music" following dinner at the Pyramid Club on the 52nd floor of the Mellon Bank Building. \$60 / cash bar.

Paul Westermeyer is perhaps the leading spokesperson of the church musician in America. Dr. Westermeyer is on the faculty of Luther Seminary in St. Paul, Minnesota and has written several books on the subject of church music, the most recent being *Te Deum* (Fortress Press). We are honored to host someone as distinguished as Paul Westermeyer, and pleased that he will speak to us from the renowned Pyramid Club atop the Mellon Bank Building at 1735 Market Street in a room that affords breathtaking views of City Hall, the Delaware River, and points east. You are encouraged to invite clergy to this event as well. Continuing Education funds would be wisely spent on this event. Entrée will be crab cake and filet mignon. Space is limited and details on securing a reservation will be forthcoming.

Save Saturday, January 17, 2004 for **January JumpStart**. Look for our flyer in the mail and elsewhere in Crescendo for details on making a reservation. (To reserve a spot by email, do so by contacting me at jeff.fowler@agophila.org.) It's a morning of great workshops followed by a luncheon prepared by Chef's Market followed by a talk by author Craig Whitney, Assistant Managing Editor of the New York Times and author of the new book, *All the Stops: The Glorious Organ and Its American Masters* (available from booksellers everywhere).

SATURDAY, JANUARY 17, 2004, 9:00 AM

Overbrook Presbyterian Church, Philadelphia
January JumpStart / Author: Craig R. Whitney

A workshop experience geared toward the church musician seeking fresh ideas for a new year. Includes choral techniques, reading sessions for mixed choirs, youth, small choirs, children; and organ repertoire. After a catered noon luncheon, Craig R. Whitney, author and Assisting Managing Editor of the New York Times, will speak regarding his new book, *All the Stops: The Glorious Pipe Organ and Its American Masters*. This interesting book is built around the controversies which were generated over Ernest M. Skinner vs. G. Donald Harrison and Virgil Fox vs. E. Power Biggs. The book has been hailed as, "The best thing to happen to the pipe organ since the Erzähler." Let the wars continue! Lunch by reservation.

FRIDAY, FEBRUARY 20, 2004, 8:00 PM

Philadelphia Legends I
Celebrating the Legacy of Organ Culture in Philadelphia
Joseph Jackson, Organist at First Presbyterian Church, Philadelphia

This is the first in a series over the coming years highlighting the people, instruments, churches (et cetera) and their music programs which have shaped the Philadelphia organ/music scene. Joseph Jackson will host the first event of this series, speaking about the church, its music program, its organs and organists. This will be followed by a recital on the recently installed Reuter Organ. A tour of the organ and a reception follow.

SATURDAY, APRIL 24, 2004

Road trip to Washington, DC
Washington National Cathedral
Basilica of the National Shrine of the Immaculate Conception

Bus transportation will be provided for up to 45 people to travel to Washington, DC to tour the organs of the Basilica and the Cathedral with an opportunity to play the National Cathedral organ. Dinner in the Washington, DC area. Cost and other details will be forthcoming.

FRIDAY, MAY 7, 2004: 8:00 PM

Wayne Presbyterian Church, Wayne
Matthew Lewis, Organist

A native of Massachusetts, Dr. Lewis has been on the organ faculty and a graduate of the Juilliard School since 1993 (DMA). He is Organist and Director of Music at Church of the Incarnation (Episcopal) in New York City, as well as Organist and Choirmaster at Temple Israel, Lawrence, NY. He will perform on Wayne's IV / 87 1963 Austin Organ (new draw-knob console in 2003). He will also give a masterclass Saturday morning at 10 AM.

• • •



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TUESDAY NOON RECITALS



ANDREW HELLER, COORDINATOR

December

Trinity Episcopal Church, Old Bethlehem Pike and Highland Ave, Ambler

- 2: Anne Coneghen
- 9: Katherine Reier
- 16: Barbara Hartenbauer
- 23: Stephen Schreiber
- 30: Andrew Heller

January

Zion Mennonite Church, Front St & Cherry Ln, Souderton

- 6: Vincent Ryan
- 13: Marian Archibald
- 20: Clair Maxwell
- 27: Martha Johnson

February

Trinity Lutheran Church, 1000 W Main St, Lansdale

- 3: Kirsten Olson
- 10: Kevin Daly
- 17: Rev. Bruce Thorsen
- 24: Yoshiko Seavey

March

White Horse Retirement Community, Delchester and Gradyville Rds.,
Newtown Square, PA

- 2: Philip Gehman
- 9: Roy Harker
- 16: Michael Trinder
- 23: Andrew Heller
- 30: Michael Stairs

April

Wayne Presbyterian Church

- 6: Jeff Fowler
- 13: Mary Elizabeth Campbell
- 20: H. L. Smith II
- 27: William Gatens

May

St. John's U.C.C., Lansdale

- 4: David Furniss
- 11: Ethel Geist
- 18: John Sall
- 25: Rudolph Lucente

June

St. Mary's at the Cathedral, Philadelphia [Ridge ave, Roxborough]

- 1: Esther Wideman
- 8: Linda Wilburger Egan
- 15: Terrence Farley
- 22: Anthony Ciucci
- 29: Wesley Parrott

Thanks to all who vounteer their talents in service to the AGO Philadelphia chapter.

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2002 NATIONAL CONVENTION

DENNIS ELWELL, NATIONAL CONVENTION COORDINATOR

2002 NATIONAL CONVENTION IN REVIEW

Though AGO Philadelphia 2002 has been a memory now for about 18 months, the actual convention process was only just completed late this past spring of 2003 when we closed the books on all of the many convention financial issues, happily with a wonderful conclusion.

Because from the beginning and through the five years of the convention project it was my desire to keep the Philadelphia Chapter membership as informed as possible of the progress and the decisions which the Steering Committee and I were making, I want to share this one last financial report at the end of the process. It is one which gives me pleasure to write.

Throughout the planning, the goal of the Steering Committee was twofold: to achieve a programmatic success and a financial success. I can say, however, that our first priority was always and foremost the desire for a programmatic success, and if there was at least some measure of financial success, and surely not a financial loss, any profit would be a bonus.

numbers were difficult to totally predict until very close to the convention. Even in early June, 2002, one month before the convention, we were not totally sure if we would see that anticipated \$4,000.00 profit materialize. But on June 29, 2002, two days before the convention began when we reached our total maximum of 2,400 registered conventioners, hopes for financial success surely brightened.

Thankfully, during and after the convention, we had no significant unanticipated late major expenses, notwithstanding some last minute decisions based on record Philadelphia heat during the convention week, which had quite an effect on some instruments, venues and people, but not on our overall budget numbers.

In the end when all of the convention financial numbers were totaled, it was a very great honor for me on behalf of all the Steering Committee members, Philadelphia chapter members, and so many extended friends of the Philadelphia chapter and surrounding AGO chapters, all who gave incredible time, talents and efforts to the convention planning and execution, to present to the Philadelphia Chapter Executive Committee a check for over

Because from the beginning and through the five years of the convention project it was my desire to keep the Philadelphia Chapter membership as informed as possible of the progress and the decisions which the Steering Committee and I were making, I want to share this one last financial report at the end of the process. It is one which gives me pleasure to write.

When several members of the Steering Committee and I presented our first draft budget to National Council in New York, one which showed a modest deficit based on very early numbers, the Council rightly told us to go back, look at and redo the numbers to find a way to both eliminate some expense and gain more income. When we did that and returned several months later with a budget that anticipated a modest profit of just over \$4,000.00, Council accepted our new figures and the budget was passed.

It is important to remember that since the early 1990s, AGO National Conventions have become a Guild/Chapter partnership, which means that the host chapter bears the responsibility of providing program and energy for a National Convention and the Guild bears the ultimate burden of financial responsibility. Any convention profit is divided 50/50 between the host chapter and the Guild. A convention financial loss is totally borne by the Guild. Though that does help Steering Committees breathe a little easier, it does necessarily provide for and require very responsible decisions by the committee. Big brother is watching!

One of the challenges for all of us on the Steering Committee was working to stay within our respective budgets, because so often

\$81,000.00. I also presented a corresponding amount to the Guild via National Council, all which represented a total convention profit of approximately \$163,000.00, thus making AGO Philadelphia 2002 one of the most successful National Conventions ever financially. And as you can imagine, National Council, the Chapter Executive Committee, and the Steering Committee all were as pleased as me!

There are lots of memories and stories about AGO Philadelphia 2002 which will be shared for many years to come. Thankfully, I'm confident most will confirm that the Steering Committee achieved both programmatic and financial success. And so in humble pride and gratitude we've reached the end of this journey. Perhaps now with some new additional financial assets blended with exciting new vision, surely wonderful new beginnings in the Philadelphia Chapter's second 100 years of storied history will be written! May it truly be so!

Dennis Elwell
AGO Philadelphia 2002 National Convention Coordinator

• • •

EDUCATION COMMITTEE

M I B C A M P B E L L , C H A I R

Making Demands on Your Choir

By Andrew Heller

In my years of working with choirs as a singer, accompanist and director, I have noted that many of my colleagues, especially those of us who are trained primarily as organists, are reluctant to talk to our singers about purely vocal matters. We are much more comfortable with phrasing, dynamics, tempo, etc., but when it comes to the actual sound that our choir members make, many of us are reluctant to intervene. Perhaps it is because we do not feel sufficiently trained as vocalists that causes us to hesitate. However, if I could suggest some demands that every choir director should make on every choir, perhaps some who have not been emboldened could start in the direction of talking comfortably with your singers about the tone that they make.

4. Demand Your Singers Sing on Pitch: but don't tell your choir they are singing flat! This seeming paradox can be solved by referring to #3, above. Flattening on pitch is most often caused by lack of support, and insufficient energy behind the tone causing tension in the throat. If your choir sings flat, ask them to relax their throats by using more air. This will help to cure the problem.

5. Demand an End to the Wobbles: Once, many choirs ago, I worked with a singer with a "machine gun" vibrato. She also was a flautist. I asked her to play a flute solo, only to discover that when she played the flute, it was with the same vibrato as her singing voice! The cause: unsteadiness in her wind supply. Singers with seemingly uncontrollable vibratos can get them back again by a smooth flow of air when they sing. Think of a pipe organ: when there is any unsteadiness in the wind supply, the tone wavers. This is also true when you sing. An exercise: hold a sheet of paper at the top of the sheet about three inches from your head, inhale, then blow on the bottom of the sheet of paper. Try to move the paper

The fact is, we cannot choose the singers in our choirs; yet we can choose to make them better singers. The keys of posture, breathing, rounded vowels and singing through the consonants can vocally transform any of us. Try it-and tell me how it works for you!

1. Demand Good Posture: No singer can sing properly without being open in the chest. Be persistent that your singers sit or stand with their back straight, so they can fill with air and use their bodies when they sing. Good posture also means that your singers are singing out, not down. Help your singers to visualize their bodies as a musical instrument.

2. Demand Deep Breathing: Once you have established good posture, work with your singers to breathe deeply. A deep breath should start with a high, quiet ribcage. Ask your singers to place one finger on their sternum, at the top center of the ribcage, and one on the navel. When you exhale, the lower finger should collapse, while the upper one remains stationary [organists: visualize a reservoir: the abdomen is the bellows, while the upper chest is the reservoir]. Practice this inhaling and exhaling, releasing the air on a silent whistle, or hissing.

3. Demand Your Singers Use Air: Most amateur singers neither take in nor use enough air when they sing. I tell my singers, especially at the beginning of the learning process, that I would rather they take several breaths in a phrase, than they take just one and starve the tone. Singers need to visualize the tone sitting on a cushion of air. Once your singers are used to using their breath to sustain and feed the tone, they will not need to breathe more than before, but they will breathe more productively.

about two inches through the use of your breath, and keep it there. Only a controlled, steady air supply will keep the paper at the new position. Vibratos can be controlled when air is moving steadily through the vocal chords.

6. Demand Beautiful Vowels: Choral blend is achieved only when vowels are matching. When you warm up, practice going through the vowel sounds ah, eh, ee, oh, oo. A good vowel is formed in the body first: singers need to think of their body as an instrument of the woodwind family. [All woodwinds are cylindrical, remember?]. Encourage your singers to keep their throats open, especially in the back of the throat. This includes keeping the back of the tongue down when you sing. For those who cannot visualize this, ask them to yawn. Since your singers are singing with good posture, open ribcages and open throats, now form the vowel in the front of the mouth, and send it through a round vocal opening. You would be surprised at the results when you ask your singers to sing beautiful vowels. Listen to them, model the vowels you want and listen again. Don't ever accept "uh" for "ah." Also encourage singers to round out the bright vowels, ee, aa [as in cat], ih, and make them as round and beautiful as ah, oo. The key is the open throat in the back, and a round mouth.

One final word on vowels: singers are often confused by diphthongs, those combinations of vowels that form sounds such as the long "a" [as in fate] and the long "i" [as in shine]. The former is a

Continued on page 14



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Letter of interest, resume and list of references by January 31, 2004 to Cordelia Biddle, Chair of the Organist/Choirmaster Search Committee St. Peter's Church, 313 Pine Street, Philadelphia PA 19106 (215) 925-5968, FAX (215) 925-4331

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followed by a 45 minute jazz set

Dave Brubeck, Piano

Russell Gloyd, Conductor

Serena Benedetti, Soprano

Singing City Choir and Senior Choir of Bryn Mawr

Presbyterian Church

Saturday, December 13, 2003, 8:00 pm

Sunday, December 14, 2003, 4:00 pm

Bryn Mawr Presbyterian Church

625 Montgomery Avenue, Bryn Mawr, PA

General Admission: \$20



*For tickets or more information,
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WINTER CONCERT

Generations in Harmony: A Celebration of Young Voices

Jeffrey Brillhart, Conductor

Lucia Herndon, Guest Host

Suzanne DuPlantis, Mezzo-Soprano

featuring a performance of Aaron Copland's *In the Beginning*

Saturday, February 28, 2004, 7:00 pm

First Baptist Church, 17th and Sansom Streets, Philadelphia, PA

General Admission: \$10

Student/Seniors/Groups of 10 or more: \$8

Winter Concert Featured Choirs:

Singing City, Girard Academic Music Program (GAMP), West Singers from Cherry Hill High School West, and Keystone State Boychoir

FOUNDER'S DAY: CHORAL WORKSHOP

Andre J. Thomas, Workshop Leader

Saturday, March 13, 2004, 9:30 a.m. - 3:00 p.m.

Bryn Mawr Presbyterian Church

625 Montgomery Avenue, Bryn Mawr, PA

\$35 (before 2/1/04); \$45 (after 2/1/04)

Registration fee includes music/materials and lunch.

Dr. Andre Thomas is the Director of Choral Activities and Professor of Choral Music Education at Florida State University. On Founder's Day, Dr. Thomas will spend the morning instructing school music teachers, singers, and choir directors in the history of the Spiritual in America, and how to use the music in their classrooms as a vehicle to inspire their students. In the afternoon, Dr. Thomas will apply his knowledge in a session with a local youth choir. Both adults and children will benefit from his expertise.

CALENDAR OF EVENTS

ERIC GOMBERT, COORDINATOR

MONDAY, DECEMBER 1-JANUARY 4, 2004

A Longwood Gardens Christmas. Daily afternoon Organ Sing-A-Alongs and evening concerts. Gardens admission: \$15/\$6/\$2 Longwood Gardens-Special Events Pavilion, US Rte 1, Kennett Square PA 610.388.1000 www.longwoodgardens.org

TUESDAY, DECEMBER 2, 12:00 PM

Brenda Phillips, flute & Lee F. Milhous, organ & harpsichord. Free-will offering. St. Paul's Church, E. Oakland Ave at Pine St, Doylestown PA 215.230.7098

TUESDAY, DECEMBER 2, 12:00 PM

ANNE CONEGHEN, organ. Trinity Episcopal Church, Old Bethlehem Pk & Highland Ave, Ambler PA

WEDNESDAY, DECEMBER 3, 12:05 PM

Christopher King, organ. Austin organ. 8 settings on the chorale "Wachet Auf." Free-will offering. Arch Street Presbyterian Church, 1724 Arch St, Philadelphia PA 215.563.3763

THURSDAY, DECEMBER 4, 8 & 11 12:30 PM

Advent Organ Recitals following Noon Eucharist. Organists Stephen Karr, Ahreum Han, & Robert Ridgell. Philadelphia Cathedral (Episcopal), 3723 Chestnut St (38th & Chestnut), Philadelphia PA 215.386.0234 x122 music@philadelphiacathedral.org

FRIDAY, DECEMBER 5, 7:30 PM

Richard van Auken & Rebecca Kleintop-Owens, duo-organ concert. Suggested donation: \$5 St. John's Evangelical Lutheran Church, 32 S 5th St, Allentown PA 610.435.1641

SATURDAY, DECEMBER 6, 6:00 PM

Michael Lodico, organ. J.W. Walker organ. Chestnut Hill SDA Church, 8700 Germantown Blvd, Philadelphia PA 215.233.0562

SATURDAY/SUNDAY, DECEMBER 6 & 7, 7:30 PM

Wayne Oratorio Society. G.F. Handel: Messiah. 180 voice choir, orchestra & soloists. Tickets: \$15/\$10. Wayne Presbyterian Church, 125 E. Lancaster Ave, Wayne PA 610.688.8700 www.waynepres.org

SATURDAY, DECEMBER 6, 8:00 PM

Philomusica Chorale Holiday Concert, Mardia Melroy, director. Sacred selections including Rutter's Magnificat with guest soprano, plus seasonal songs & carols. Instrumental accompaniment. Tickets reserved \$15, \$18 at door. St. Paul's Reformed Episcopal Church, 800 Church Rd (#73) Oreland PA 215.646.1975

SUNDAY, DECEMBER 7, 3:00 PM

Holiday Family Concert with the North Penn Symphony Orchestra, Choirs of Trinity Lutheran, and Thomas Baust, baritone, Allan R. Scott, conductor. Tickets: \$10 Trinity Evangelical Lutheran Church, 1000 W Main St, Lansdale PA 215.368.1710 www.trinitylansdale.com/concerts

SUNDAY, DECEMBER 7, 3:00 PM

In Clara Voce. Performing "Wisdom of the East," a service of Meditations & Music from the Orthodox Church. St. Mark's Episcopal Church, Frankford & Sellers Ave, Frankford PA 215.535.0635

SUNDAY, DECEMBER 7, 3:30 PM

Organ Recital & Advent Procession with Lessons & Carols. The Choir of Saint Paul's Church. Lee F. Milhous, Organist & Choirmaster. Dr. Thomas Alm, Organist. Free-will offering. St. Paul's Church, E Oakland Ave at Pine St, Doylestown PA 215.230.7098

SUNDAY, DECEMBER 7, 4:00 PM

North American Premiere-"Weihnachts-Oratorium"-Graun. Pennsbury Chamber Choir, guest orchestra, and Kathryn Thomas, soprano; Alyson Harvey, mezzo-soprano; Scott Williamson, tenor & Steven Condry, bass. Tickets: \$5. Pennsbury HS West Campus Auditorium.

SUNDAY, DECEMBER 7, 4:00 PM

The Many Moods of Christmas, II. Choir, orchestra, handbells & organ. H. Ray Hunsicker, conductor. Free. Calvary Lutheran Church, Rosedale Ave & New St, West Chester PA 610.696.2475

SUNDAY, DECEMBER 7, 4:00 PM

The Philadelphia Chamber Chorus-Winter Concert. Raquel Garcia, Music Director. Honegger's "Une Cantate de Noel" & Mendelssohn's "Lobgesang" will be performed in collaboration with the Masterman Middle School Chorus. Tickets: 610.352.3565 Philadelphia Cathedral (Episcopal), 3723 Chestnut St (38th & Chestnut), Philadelphia PA 215.386.0234 x122 music@philadelphiacathedral.org

SUNDAY, DECEMBER 7, 4:30 PM

Choral Evensong for Advent sung by the Parish Choir, William J. Gatens, Choirmaster. Preceded at 4:00 with an organ recital by Dr. Gatens. Church of the Good Shepherd, Lancaster and Montrose Aves, Rosemont PA 610.525.7070

SUNDAY, DECEMBER 7, 4:30 PM

Choral Evensong. St. Andrew's Choir w/West Chester Brass Quintet & Wesley Parrott, organ. Phillip Shade, director. Works of Vaughan Williams, Chilcott & Hogan. Childcare provided. St. Andrew's Episcopal Church, 7 St. Andrew's Ln, Glenmoore PA 610.458.5277 www.St-andrews-wv.org

SUNDAY, DECEMBER 7, 5:00 PM

Continued on following page

CALENDAR OF EVENTS

ERIC GOMBERT, COORDINATOR

An Advent Procession. The St. Martin's Choir, Ken Lovett, director, Richard Alexander, guest organist. Works of Philip Ledger, Grayston Ives, William Byrd, Craig Phillips & Mark Sirett. Childcare provided. Church of St. Martin-in-the-Fields, Willow Grove Ave & St Martin's Ln, Chestnut Hill PA 215.247.7466

SUNDAY, DECEMBER 7, 5:00 PM

Choral Evensong. St. David's Choir & soloists, Clair Rozier, director, Bob Gallagher, organist. Music of Gibbons, Stanford & Ayleward. St. David's Episcopal Church, 763 Valley Forge Rd, Wayne PA 610.688.7947 www.stdavidschurch.org

SUNDAY, DECEMBER 7, 9:00 PM

Advent Lessons & Carols. Cantores Ensemble directed by Peter Sipple. The 2nd Annual Advent Lessons & Carols is the traditional gathering of family & friends at the end of the academic year, to celebrate in word & song, the approaching season of Christma Philadelphia Cathedral (Episcopal), 3723 Chestnut St (38th & Chestnut), Philadelphia PA 215.386.0234 x122 music@philadelphiacathedral.org

TUESDAY, DECEMBER 9, 12:00 PM

Daniel Caucci, classical guitar. Free-will offering. St. Paul's Church, E Oakland Ave at Pine St, Doylestown PA 215.230.7098

TUESDAY, DECEMBER 9, 12:00 PM

KATHERINE REIER, organ. Trinity Episcopal Church, Old Bethlehem Pk & Highland Ave, Ambler PA

WEDNESDAY, DECEMBER 10, 12:05 PM

Esther Wideman, organ, with Albert Falkove, viola. Austin organ. Viola Concerto by Telemann & works by Bach, Corelli & Saint-Saens. Free-will offering. Arch Street Presbyterian Church, 1724 Arch St, Philadelphia PA 215.563.3763

FRIDAY, DECEMBER 12, 8:00 PM

Christmas at Saint Paul's. Messiah (Parts I & III) The Choir & Chamber Orchestra of Saint Paul's. Lee F. Milhous, conductor. Tickets: \$10 St. Paul's Church, E Oakland Ave at Pine St, Doylestown PA 215.230.7098

SATURDAY, DECEMBER 13 & 14, 4:00 PM

"Amahl and the Night Visitors" by Menotti. Organ, St. Mary' Choir & Soloists directed by Gordon Turk. Free-will offering. St. Mary's Episcopal Church, Lancaster & Louella Aves, Wayne PA 610.688.1313

SATURDAY, DECEMBER 13, 6:30 PM

Candlelight Christmas Dinner with music by harpist Cheryl Cunningham & the Souderton HS Advanced Choir. Contact the church for reservations. St. John's United Church of Christ, 500 W Main St, Lansdale PA 215.855.5489 www.st-johns-ucc.org

SATURDAY, DECEMBER 13, 7:30 PM

An Overbrook Family Christmas. The Overbrook Choir & Chamber Ensemble. Dennis Elwell, conductor. Free. Call church for tickets for 6:15 dinner. Overbrook Presbyterian Church, 6376 City Ave, Philadelphia PA 215.877.2744

SATURDAY, DECEMBER 13, 8:00 PM & DECEMBER 14, 4:00 PM

An Evening with Dave Brubeck, La Fiesta de la Posada. Singing City & Bryn Mawr Senior Choir. Bryn Mawr Presbyterian Church, 625 Montgomery Ave, Bryn Mawr PA 610.525.2821 www.bmpc.org/finearts

SUNDAY, DECEMBER 14, 3:00 PM & 6:00 PM

"The Winter Rose-How Lovely" a program of Christmas anthems & carols. 100 voice Westminster Chancel Choir, Robert Morris, director. Organists Glenn Kinckner & Linda Lorgus, strings, brass & handbells. Free tickets required. Westminster Presbyterian Church, 10 W Pleasant Grove Rd, West Chester PA 610.399.3377 www.westminsterpc.org

SUNDAY, DECEMBER 14, 4:00 PM

23rd Annual Carol Service. Vaughan Williams Fantasia on Christmas Carols +. St. Paul's Choir & soloists, Richard Alexander, conductor, Ken Lovett, guest organist, Anne Sullivan, harp. St. Paul's Episcopal Church, 22 E Chestnut Hill Ave, Philadelphia PA 215.242.2055 www.stpaulschestnuthill.org

SUNDAY, DECEMBER 14, 4:00 PM

Annual Vespers Service. Free-will offering. First Presbyterian Church, 771 N Pennsylvania Ave, Morrisville PA 215.295.4191 firstmpc@aol.com

SUNDAY, DECEMBER 14, 4:30 & 7:30 PM

Christmas by Candlelight: The Light of the World. Choirs, organ, orchestra. Free-will offering. Abington Presbyterian Church, 1082 Old York Rd, Abington PA 215.887.4530 x24 www.apcusa.org

SUNDAY, DECEMBER 14, 7:00 PM

Cathedral Choral Society of Bethlehem. "Messiah." 610.865.0727 Donation: \$5 Lehigh University, Packer Chapel, Bethlehem PA 610.785.2787 www.lehigh.edu

SUNDAY, DECEMBER 14, 7:00 PM

Harmonic Brass Munich Holiday Concert. Tickets: \$10 Trinity Evangelical Lutheran Church, 1000 W Main St, Lansdale PA 215.368.1710 www.trinitylansdale.com/concerts

SUNDAY, DECEMBER 14, 7:30 PM

St. Eleanor Adult Choir Christmas Cantata: "Christmas Seekers" by John Purifoy. Free. St. Eleanor Roman Catholic Church, 647 Locust St, Collegeville PA 610.489.1647 www.steleanor.com

Continued on following page

CALENDAR OF EVENTS

ERIC GOMBERT, COORDINATOR

TUESDAY, DECEMBER 16, 12:00 PM

BARBARA HARTENBAUER, organ. Trinity Episcopal Church, Old Bethlehem Pk & Highland Ave, Ambler PA

TUESDAY, DECEMBER 16, 12:00 PM

Shelley Milhous, soprano & Lee F. Milhous, organ. Free-will offering. St. Paul's Church, E Oakland Ave at Pine St, Doylestown PA 215.230.7098

TUESDAY, DECEMBER 16, 7:30 PM

Festival of Nine Lessons and Carols. St. John's Evangelical Lutheran Church, 32 S 5th St, Allentown PA 610.435.1641

WEDNESDAY, DECEMBER 17, 12:05 PM

Esther Wideman, organ. Austin organ. Works by Olivier Messiaen. Free-will offering. Arch Street Presbyterian Church, 1724 Arch St, Philadelphia PA 215.563.3763

WEDNESDAY, DECEMBER 17, 6:30 & 8:30 PM

A Service of Lessons & Carols Princeton Theological Seminary-Miller Chapel, Princeton, NJ 609.497.7890

SATURDAY, DECEMBER 20, 8:00 PM

A Feast of Carols. Mendelssohn Club. Alan Harler & John French, conductors. The Academy Brass. Tickets: 215.893.1999 St. Paul's Episcopal Church, 22 E Chestnut Hill Ave, Philadelphia PA www.stpaulschestnuthill.org

SUNDAY, DECEMBER 21, 10:30 AM

Lessons & Carols. Includes organ, harp, cello & choir. Featuring classic & contemporary carols. (Sunday a.m. worship) St. Mark's Episcopal Church, Frankford & Sellers Ave, Frankford PA 215.535.0635

SUNDAY, DECEMBER 21, 4:00 PM

The Pennsbury Community Chorus joined by the Mainstreet Brass. "Gloria" of John Rutter, "Hodie" of Z. Randall Stroope & carols of the season. Tickets: \$10. First Presbyterian Church, 771 N Pennsylvania Ave, Morrisville PA 215.295.4191 firstmpc@aol.com

TUESDAY, DECEMBER 23, 12:00 PM

STEPHEN SCHREIBER, organ. Trinity Episcopal Church, Old Bethlehem Pk & Highland Ave, Ambler PA

THURSDAY, DECEMBER 25, 3:00 PM

Annual Organ Noels for the Nativity. St. John's Evangelical Lutheran Church, 32 S 5th St, Allentown PA 610.435.1641

SUNDAY, DECEMBER 28, 9:00 PM

Christmas Lessons & Carols and Medieval Celebration. The cathedral lessons & carols service is based on the Festival of Nine Lessons & Carols from King's College, Cambridge. Philadelphia Cathedral (Episcopal), 3723 Chestnut St (38th & Chestnut), Philadelphia PA 215.386.0234 x122 music@philadelphiacathedral.org

TUESDAY, DECEMBER 30, 12:00 PM

ANDREW HELLER, organ. Trinity Episcopal Church, Old Bethlehem Pk & Highland Ave, Ambler PA

*Demands of your Choir
Continued from page 9*

diphthong of eh and ee, while the latter is a combination of ah and ee. In order to sing vowels correctly, they need to know what vowels they are singing. In English, we need to accentuate the initial vowel sound. So, you must remind your singers not to sing "shine," but "shah---een."

Demand Clean Consonants:

The key to consonants, I believe, is to sing through the consonant. Many amateur singers actually stop the tone before they say a consonant, especially final consonants. Not only does this end any attempts to sing legato, but it also takes energy away from the consonant, so the resulting sound is inaudible. To ensure that the tone flows through the consonants, make up an exercise that could go something like "mah, bah, nah, tah, dah" on quarter notes. Make your singers sing smoothly through the consonant sounds until the results are truly legato. You must also know which consonants are voiced, and which are unvoiced. For instance, "sad" will sound as "sat" unless you voice the final consonant "sah-duh." Singers must add actual pitch to voiced consonants.

The fact is, we cannot choose the singers in our choirs; yet we can choose to make them better singers. The keys of posture, breathing, rounded vowels and singing through the consonants can vocally transform any of us. Try it--and tell me how it works for you!

Andrew Heller is Director of Music at St. Paul's Lutheran Church, Ardmore, and Main Line Reform Temple, Wynnewood. As a music education/organ major at Temple University, he gladly exchanged accompaniment services for free voice lessons with the late Robert Grooters, many of whose techniques he stole for this article.

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*Kimmel Center Concert Hall Organ
Continued from page 5*

organ as part of the orchestra, not a soloist. Such close collaboration is also important for choir accompaniment.

Having been provided by the Regional Performing Arts Center with plans and drawings of their as-yet unnamed hall, we developed a specification in consultation with Manuel Rosales, whom we asked to be involved with this project. Our goal was not to recreate any specific organ of the past (not even a historic concert hall organ, no matter how worthy), but to design something new that did justice to symphonic literature. This is important, because it seems to us essential that the instrument possess the integrity of being created in response to the best thinking of our time, rather than be a supposition of what artists of a previous time might have done. It is also important to us that this instrument, located in one of the most important concert venues in the city, add a new dimension to the Philadelphia organ scene.

Therefore, while the new organ will perform the great symphonic repertoire with conviction, it will also faithfully render its own solo literature. Finally, because of its location and design, we believe that the new organ will encourage improvisation and stimulate the composition of new music, a necessity for the future vitality of the instrument we all love.

The specification that resulted from consideration of these issues and the space available in Verizon Hall places 88 registers (or specific tone colors) and 125 ranks on four manuals and Pedal. Some duplexing and extensions to increase the instrument's versatility yield a total of 111 stops. There will be 6,924 pipes.

Despite its size, it will be a responsive instrument, capable of both grandeur and delicacy. Helping to fulfill the first attribute are four 32' stops (one with a 64' extension to low A), several Tubas voiced on high pressure, and principal and trumpet choruses on every division, including the Solo.

For delicacy, it has 11 ranks of strings, a variety of color reeds (including a Cor anglais and a French Horn), and three of the four manual divisions enclosed in swell boxes.

The tonal design of the organ, as mentioned before, is being carried out by Dobson Pipe Organ Builders in collaboration with Manuel Rosales. Mr. Rosales, who is currently carrying out the finish voicing of the new organ in Los Angeles's Walt Disney Concert Hall, will also assist with the voicing and tonal finishing of the Verizon Hall organ.

Coming next month: the complete stoplist and a description of specific features of the design.

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Music Director

Aston Presbyterian Church is looking for a Music Director
Qualifications include:

Ability to play a Kilgen pipe organ; piano, and keyboard
Direct choir(s) and Bells

[Choir rehearsals are one evening a week from 7-9 p.m.]

Be skilled in a variety of music styles

Participate in a Contemporary Service (9:30 a.m.)

Lead Traditional Service (11:00 a.m.)

For more information, please contact:
Pastor Pam'la Cowan at 610-494-2634.

Organist/Choirmaster

Saint Peter's Episcopal Church in Phoenixville, Pa. is looking for an Organist/Choirmaster to fill an immediate opening. Familiarity with the Anglican traditions is preferred.

Please send resumes to:

St. Peter's Church

Organist Search Committee

121 Church Street

Phoenixville, Pa 19460

610-933-2195 with any questions

VOX HUMANA

Pipedreams program listings: www.pipedreams.org

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Now Available:

The Mark Foster division of Shawnee Press recently released "People, Look East" by chapter member Vincent M. Ryan. This SAB + organ anthem is based on the French hymn of the same title and is perfect for the Advent season. (It's not too late to start planning for NEXT year!).

Forthcoming:

Vince was also just notified by the Neil A. Kjos company that they will be releasing his arrangement of "How Firm a Foundation" sometime in the next year or so. It is scored for SAB, organ, and violin.

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Letters to God from kids:

Dear God,
Please put another holiday between Christmas and Easter. There is nothing good in there now.
Amanda

Dear God,
Thank you for the baby brother, but what I asked for was a puppy. I never asked for anything before. You can look it up.
Joyce

Dear Mr. God,
It rained for our whole vacation and is my father mad! He said some things about you that people are not supposed to say, but I hope you will not hurt him anyway.
Your friend. (I am not going to tell you who I am)

Dear God,
How did you know you were God? Who told you?
Charlene

Dear God,
Is it true my father won't get in heaven if he uses his golf words in the house?
Anita

Dear God,
I like the story about Chanukah the best of all of them. You really made up some good ones. I like walking on water, too.
Glenn

Dear God,
My Grandpa says you were around when he was a little boy. How far back do you go?
Love, Dennis

Dear God,
Did you mean for giraffes to look like that or was it an accident?
Norma

Dear God,
Please send Denny Clark to a different summer camp this year.
Peter

Dear God,
Maybe Cain and Abel would not kill each other so much if they each had their own rooms. It works out OK with me and my brother.
Larry

Dear God,
If you watch in church on Sunday I will show you my new shoes.
Mark

Dear God
Is Reverend Coe a friend of yours, or do you just know him through the business?
Donny

Dear God,
In school we read that Thomas Edison made light, but in Sunday School they said you did it first. Did he steal your idea?
Sincerely, Donna

Dear God,
It is great the way you always get the stars in the right place. Why can't you do that with the moon?
Jeff

Dear God,
I am doing the best I can. Really.
Frank

Dear God,
I didn't think orange went with purple until I saw the sunset you made on Tuesday night. That was really cool.
Eugene

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References & Samples available upon request.

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