

CRESCENDO

JANUARY 2004

VOLUME LXVI, NO. 5

NEWSLETTER OF THE PHILADELPHIA CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

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January JumpStart

A workshop for the church musician seeking new ideas for a new year

Saturday,
January 17, 2004

Overbrook Presbyterian Church

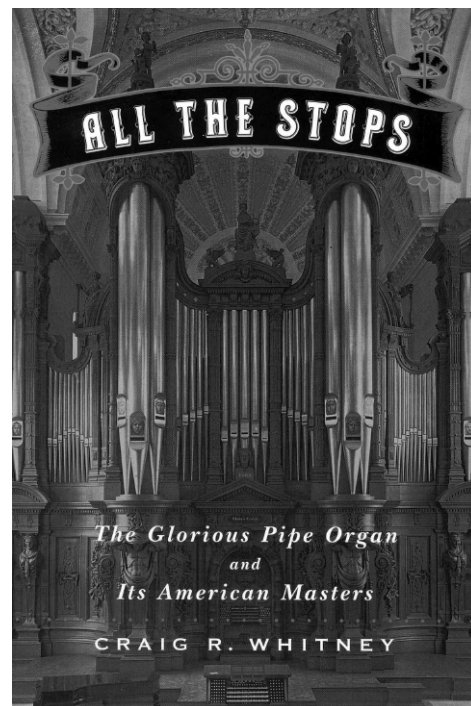
Featured Speaker

Craig R. Whitney

Author of

All the Stops: The Glorious Pipe Organ and Its American Masters

Available from booksellers world-wide



The Philadelphia Chapter is pleased and proud to host Craig Whitney, author of *All the Stops: The Glorious Pipe Organ and Its American Masters*. He spins the entertaining tale of the controversies surrounding organ builders, E. M. Skinner and G. Donald Harrison and performers, Virgil Fox and 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!

Craig Whitney has worked as reporter, correspondent, and editor of the *New York Times* throughout the world. His assignments gave him opportunity to play organs around the globe. Currently based in New York as assisting managing editor of the *Times*, he is also the author of *Spy Trader*.

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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1/8 page	\$ 32.00	\$237.00
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The deadline for the next issue, February, will be January 1, 2004.

JANUARY 2004

VOLUME LXVI, NO. 5

DEAN'S LETTER

When faced with the potential of a group, assuming an office in an organization such as ours is a daunting experience. The ritual of being installed in office makes one consider again the responsibility of leadership.

A three-ring binder, *The Chapter Management Handbook*, is passed from dean to dean. It contains wisdom accumulated over the years. Included are four different ceremonies for the Installation of Officers. For this year, I chose the installation which includes this:

At the heart of the reasons for the formation and continuing life of the American Guild of Organists are its essential purposes, which are part of the charter of the Guild:

- to advance the cause of organ and choral music, to increase their contributions to aesthetic and religious experiences, and to promote their understanding, appreciation, and enjoyment;
- to improve the proficiency of organists and choral conductors;
- to evaluate, by examination, attainments in organ playing, choral techniques, conducting, and the theory and general knowledge of music, and to grant certificates to those who pass such examinations at specified levels of attainment;
- to provide members with opportunities to meet for discussion of professional topics, and to pursue such other activities as contribute to the fulfillment of the purposes of the Guild.

This statement of purposes resonated strongly with me, and I hope it also speaks to you. As a member of the AGO, I look for opportunities to hear good organ and choral literature of many genres, performed by those who have attained a high artistic level, or performed by those who, like me, are working to improve musical abilities. Many of us are on a constant search for ways to make our contributions to worship more meaningful for worshippers. Promoting understanding, appreciation, and enjoyment of music – isn't this the fun part of many of the programs we have?

The second "essential purpose," to improve the proficiency of organists and choral conductors, implies developing individual skills, whatever our level of accomplishment. We have a tremendous diversity among our members and would like to offer what you want and need. This requires communication – and we would love to hear from you!

The third goal, dealing with examinations, is a challenge that not everyone undertakes. The question is often raised, "Why bother? It doesn't mean anything to my congregation." We need to inform our clergy, choir members, congregation leadership, and others about the AGO examination program, and help them appreciate our efforts in taking personal responsibility for our own musical growth. In my experience, going through the process of preparing for the CAGO exam was worth while in itself. There is a sense of satisfaction in accomplishing something new. In many members' situations, college degrees and certifications have replaced the Guild exams, but for those coming from backgrounds other than music degrees, or other majors (such as my clarinet major in music education), the availability of the examination program offers a way to prove yourself, even if only to yourself.

The final purpose, that of providing members with opportunities for discussion, is one we have been working toward during this year. Meals prior to programs, receptions after concerts, workshops, sessions with authors, and opportunities for conversations are often as valuable as hearing inspiring concerts and being moved by the music. Come and share your ideas with others; ask questions, and glean ideas from others.

As officers and other leaders, we try to provide programs that will appeal to members, and will also offer ways to live up to these lofty goals adopted 107 years ago. Why not come and be part of it?

I encourage you to take advantage of the opportunities your dues and patron contributions make available. Come and grow, appreciate, enjoy, improve, and discuss with us.

I hope to see you on the 17th. Bring a friend!



Ethel Geist



Ethel Geist

REGISTRAR'S CORNER

JOE LEWIS, REGISTRAR

MEMBER UPDATES

We welcome the following new or returning members to the chapter this month:

Virtner G. Hynes	Philadelphia
Harold C. Redline	Northampton, PA
Nikola Sizgorich	Bensalem, PA
Tram Sparks	Elkins Park, PA

Please greet them at all chapter events and make them feel welcome.
(Don't forget to wear a name tag for all of us to get to know each other better!)

2004 DIRECTORY

Soon we hope to put the final touches on the latest edition of our Philadelphia Chapter AGO Member Directory. Thank you to all who sent updates on your information so that we will have the most current database for this publication. It should be released soon. The format will be the same as last year and it will serve as a valuable resource for locating members and for knowing their affiliations with various institutions.

RECENT NEW MEMBERS TO PARTY

Please note the special get-together coming up on January 5th at Roy Harker's home in Philadelphia. We are hoping to encourage the members who have recently joined in the last two years to attend so that we can get to know them better, and that they, in turn, can get to know those of us who have been members for some time. This is a great idea and through it we hope to involve our newcomers a bit more in the workings of this great chapter. See you there!

MEMBERSHIP GIFT IDEAS

Perhaps you know of an organist or choral director friend who would benefit from membership in the Guild, but possibly has not yet made that commitment on their own. Membership in the chapter can be given as a gift by you very easily. It gives them monthly issues of the TAO (depending on the type of membership selected) and Crescendo and puts them in touch with some of the finest musicians working in the area. Contact me for an application/membership form, or you may download it from our website, www.agophila.org. What a wonderful way to encourage professional growth- by donating a membership to a well deserved colleague!

OUR APOLOGIES

We were misinformed about the death of Mr. Philip Blackwood. I am extremely happy to report that he is very much alive and well at the Pine Run Community in Doylestown. However, we do extend our deepest sympathies to him on the recent loss of his wife. Again, we sincerely apologize for the error.

Joe Lewis
Registrar
spiele88@icdc.com

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
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spiele88@icdc.com

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Director-National Convention Committee	
Dennis Elwell	610.658.2128

CHAPTER TELEPHONE NUMBER

215.727.2762

www.agophila.org

January JumpStart
Continued from page 1

Clinicians



David Furniss, Minister of Music at St. John's UCC in Lansdale, manages St. John's Artist Series and is Secretary of the Hymn Society in the U.S. and Canada. David serves on the Steering Committee for the United Church of Christ Musicians National Network. He is a past Dean of the Philadelphia AGO Chapter and a Co-Chair of the Vision Task Force for the chapter. He was Chair of Performances for the 2002

AGO National Convention in Philadelphia. He is a graduate of Ohio State University, Southern Methodist University and Perkins School of Theology in Dallas, Texas.



Vincent M. Ryan, BA and MA, Indiana University of Pennsylvania has composed or arranged over 200 works and is published by Lorenz, Shawnee Press, and Neil A. Kjos. He co-created and produced a coloring book for children entitled Meet the King, to introduce children to the pipe organ. He is the Minister of Music at Advent Lutheran Church in Harleysville. He was dean of the Indiana University AGO

Chapter, vice-president of the North Penn Chapter of Choristers Guild, and on the executive committee of the Philadelphia AGO Chapter, and was the editor of their newsletter "Crescendo."



The Rev. Dr. Sherry Adams, is Associate Rector for Pastoral Care and Women's Ministries at The Church of the Good Samaritan, Paoli, Pennsylvania. Her passions are teaching and preaching the Gospel of Jesus Christ, pastoral counseling, conflict resolution, and intercessory prayer. Sherry has become involved in the New Life Healing Service, and has started various Women's Bible Studies including a popular mid-

day program, Lunch with Luke.



Dr. Paul Jones is Organist and Music Director at Tenth Presbyterian Church, Philadelphia, PA, where he conducts the Tenth Church Choir and the Tenth Chamber Players and oversees the entire music program. He also serves as Director of Music & Worship for the Alliance of Confessing Evangelicals and is the founder and president of Paul Jones Music, Inc. Born in Moncton, New Brunswick, Canada, he holds

undergraduate degrees in music and in Bible from Philadelphia Biblical University, where he taught for eight years. His master's and doctor's degrees from Indiana University are in piano performance and choral conducting.



Kirsten Olson, Associate Director of Music at Trinity Lutheran Church, Lansdale, holds degrees from the University of Wisconsin, Valparaiso University, and Westminster Choir College. She specializes in children's music and congregational singing. Ms. Olson has given lectures, workshops, and choir festivals in Wisconsin, Indiana, and New Jersey, as well as the Philadelphia area.

January JumpStart Schedule

Saturday, January 17, 2004 at Overbrook Presbyterian Church, Philadelphia

8:30 AM

Registration/Coffee & Doughnuts

9:00 AM Workshops

David Furniss: Organ Repertoire- New & Old

Kirsten Olson: Everything about Children's Choirs

Paul Jones: Adult Choir Techniques

10:00 AM Workshops

Vincent Ryan: Reading Session- Small Adult and Youth Choirs

Kirsten Olson: Everything about Children's Choirs

Sherry Adams: Working with Clergy

11:00 AM Workshops

Sherry Adams: Working with Clergy

David Furniss: Organ Repertoire- New & Old

Vincent Ryan: Reading Session- Small Adult and Youth Choirs

Paul Jones: Adult Choir Techniques

12 Noon Lunch

Catered by Chef's Market

approx. 1:00 PM

Craig R. Whitney

Author of *All the Stops: The Glorious Pipe Organ and Its American Masters*

Continued on following page

January JumpStart
Continued from page 1

The Cost

The Workshops and Lecture are provided to AGO Members at no cost. Lunch is \$15.

Non-AGO-members may attend the workshops for a fee of \$15.

The Luncheon and lecture are an additional \$15.

You may attend the luncheon/lecture separately by arriving at noon.

This is a great opportunity to use continuing education funds which may be available from your employer.

Overbrook Presbyterian Church is located at the intersection of City Avenue (Route 1) and Lancaster Avenue (Route 30): 6376 City Ave., Philadelphia, PA 19151.

The Philadelphia AGO Chapter thanks Overbrook Presbyterian Church and organist, Dennis Elwell for their support of this event.

**YES! I will attend the Philadelphia AGO Chapter's
January JumpStart on Saturday, January 17, 2004.**

Name

Phone

Email

☐ I will attend the morning workshops
(free to AGO members/\$15 for others)

☐ I will attend the luncheon and lecture: \$15

☐ I am enclosing a check for the proper amount payable to
AGO Philadelphia

☐ I'll pay that day (We trust you!)

Please tear-off and mail the above form to:

Katherine Reier, Workshop Coordinator
1936 Guernsey Avenue
Abington, PA 19001

SPECIAL THANKS TO OUR PHILADELPHIA CHAPTER PATRONS FOR 2003-2004

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CHAPTER EVENTS

JEFF FOWLER, SUB-DEAN

SATURDAY, JANUARY 17, 2004, 9:00 AMOverbrook Presbyterian Church, Philadelphia
January JumpStart / Author: Craig R. Whitney

See Cover Story

FRIDAY, FEBRUARY 20, 2004, 8:00 PMPhiladelphia 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.

SUNDAY, MARCH 14, 2004, 7:00 PMAndrew 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 its marvelous acoustics and organ, you won't want to miss this event.

SATURDAY, APRIL 24, 2004Road 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 PMWayne 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.

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.

• • •

*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.



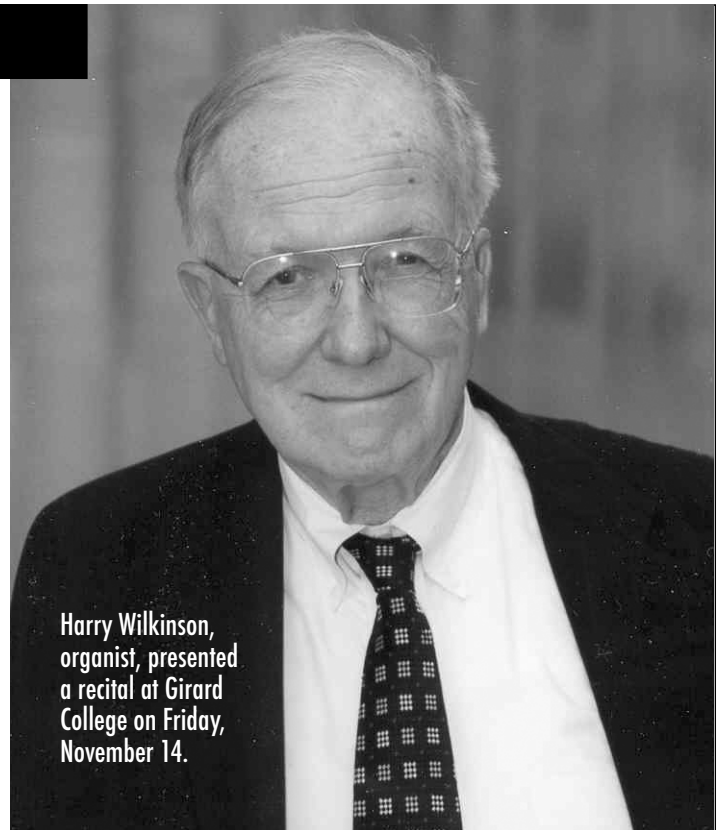
REVIEW

Harry Wilkinson in Concert

A large audience assembled in Girard College Chapel on Friday, November 14, 2003 to hear a memorable recital played by Harry Wilkinson, PhD, FAGO. A vast number of people were from outside of the Philadelphia area, including those from New York, all here to honor the renowned artist.

At the end of the concert, James E. Thomashower, Executive Director of the American Guild of Organists, presented Wilkinson with a Lifetime Achievement Award, recognizing Wilkinson for a lifetime of outstanding performance, teaching, and Guild leadership, dated November 14, 2003. Then Wilkinson was presented with a Life Membership by Philadelphia Chapter Dean, Ethel Geist. He had also received a private award from Girard College as Honorary College Organist.

Harry Wilkinson opened the program with *Choral-Improvisation on "St. Columbia"*, by Harry C. Banks (1889-1967). Dr. Banks was appointed Organist (later Director of Choral Music) of Girard College in 1918, and served for forty years. It was played in grateful memory to an early teacher whose influence was both deep and lasting. It is a splendid piece which deserves more frequent hearing. The next selection was the grand *Allegro vivace* (Fifth Organ Symphony) by Charles-Marie Widor (1844-1937) with pedal cadenza by Firmin Swinnen. That pedal cadenza is a masterpiece of writing, which fits the music perfectly and at its end leads seamlessly back to the score. Again, I say that should be heard much oftener. Harry's playing of the Widor was a deeply felt personal interpretation.



Harry Wilkinson, organist, presented a recital at Girard College on Friday, November 14.

And then Harry spoke to the audience and stated that this was his last recital. It was an historic event as well as an unforgettable concert.

Two works by Sigfried Karg-Elert (1877-1933) were: *Kyrie eleison* (Cathedral Windows) and *Choral-Improvisation on "In dulci jubilo"*. They were the soul of beauty from the registration on the Girard organ, generally considered one of the world's greatest, and in a fine acoustical setting. The Marcel Dupre (1886-1971) *Prelude and Fugue in G minor*, Op. 7, No. 3 gave us more of the French sound from this organ in Harry's masterful playing of it. The penultimate recital piece was a heartwarming one: *Waltz* (from *Serenade for Strings*) by P.I. Tchaikovsky (1840-1893), and those E.M. Skinner strings were gorgeous.

The final number was the *Fantasia and Fugue: Ad nos ad salutarem undam* by Franz Liszt (1811-1886). This monumental work was one to leave a lasting impression of the incredible genius of Harry Wilkinson, whose recital was played entirely from memory! It earned a long ovation.

And then Harry spoke to the audience and stated that this was his last recital. It was an historic event as well as an unforgettable concert. And he continues to play Sunday Services, thank heaven. And you can hear him anytime on a couple of CD's played on the Girard organ. The good news for everyone is that he may be heard once every week playing the world-renowned Wanamaker Organ in the Grand Court at Lord & Taylor in Philadelphia.

Enos E. Shupp, Jr.

CALENDAR OF EVENTS

ERIC GOMBERT, COORDINATOR

THURSDAY, JANUARY 1-4, 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

SUNDAY, JANUARY 4, 5:00 PM

Choral Evensong. The St. Martin's Choir, Ken Lovett, director. Works of Bernard Rose, Charles Villiers Stanford and Alun Hoddinott. The Rev. John Midwood, Exec Dir of Episcopal Community Svcs, guest preacher. Childcare provided. Church of St. Martin-in-the-Fields, Willow Grove Ave & St Martin's Ln, Chestnut Hill PA 215.247.7466

TUESDAY, JANUARY 6, 12:00 PM

VINCENT RYAN, organ. Zion Mennonite Church, Front St & Cherry Ln, Souderton PA 215.723.3592 www.zionmennonite.org

SATURDAY, JANUARY 10, 8:00 PM

Gypsophilia in Concert. Scott Robinson, Director. An evening of music & dance inspired by Christian, Jewish & Islamic devotional traditions w/Greek, Turkish, Balkan & Jewish folk music. Philadelphia Cathedral (Episcopal), 3723 Chestnut St (38th & Chestnut), Philadelphia PA 215.386.0234 x122 music@philadelphiacathedral.org

SUNDAY, JANUARY 11, 1:15 PM

Elizabeth Forsyth, organ. Works of Bach, Warlock, Langlais, Durufle. Free. National Shrine of Our Lady of Czestochowa, 654 Ferry Rd, Doylestown PA 215.345.0600

SUNDAY, JANUARY 11, 4:00 PM

Russell Jackson, organ. Organ Birthday Recital. Magnificent Marches & Ceremonial Splendor. Free-will offering Cathedral Church of the Nativity, 321 Wyandotte St, Bethlehem PA 610.865.0727 www.nativitycathedral.org

TUESDAY, JANUARY 13, 12:00 PM

MARIAN ARCHIBALD, organ. Zion Mennonite Church, Front St & Cherry Ln, Souderton PA 215.723.3592 www.zionmennonite.org

FRIDAY, JANUARY 16, 7:30 PM

Classical Guitar Duo. Jeremy Hutson & David Pedrick. Tenth Presbyterian Church, 1701 Delancey St, Philadelphia PA www.tenth.org/music

SATURDAY, JANUARY 17, 9:00 AM

JANUARY JUMP START-CRAIG R. WHITNEY Overbrook Presbyterian Church, 6376 City Ave, Philadelphia PA 215.877.2744

SATURDAY, JANUARY 17, 9:30 AM

Conducting at the Console & Anthem Sharing, led by Suzanne Purtee. (SWNJAGO) Trinity Presbyterian Church, 499 Rt 70 E, Cherry Hill NJ 856.428.2050

SATURDAY, JANUARY 17, 12:00 PM

Philadelphia Classical Symphony-Latin Fiesta! An interactive family concert celebrating Hispanic music culture. Tickets: 610.664.8481. Philadelphia Cathedral (Episcopal), 3723 Chestnut St (38th & Chestnut), Philadelphia PA 215.386.0234 x122 music@philadelphiacathedral.org

SUNDAY, JANUARY 18, 4:00 PM

Bradford Winters, organ. Works of Peeters, Howells, Langlais, Kodaly, Mathias, and Pinkham. Episcopal Church of the Redeemer, Springfield PA

TUESDAY, JANUARY 20, 12:00 PM

CLAIR MAXWELL, organ. Zion Mennonite Church, Front St & Cherry Ln, Souderton PA 215.723.3592 www.zionmennonite.org

SATURDAY, JANUARY 24, 8:00 PM

2nd Annual Choral Benefit Concert. Bucks County Choral Society 215.598.6412 www.buckschoral.org Central Bucks West, Doylestown, PA

SATURDAY, JANUARY 24, 8:00 PM

Fuma Sacra presents the St. John Passion, Andrew Megill, director. Call for tickets. Princeton Theological Seminary-Miller Chapel, Princeton, NJ 609.497.7890

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Thy Light Has Come: An Epiphany Festival of Hymns. Free will offering. Child care available. Abington Presbyterian Church, 1082 Old York Rd, Abington PA 215.887.4580 www.apcusa.org

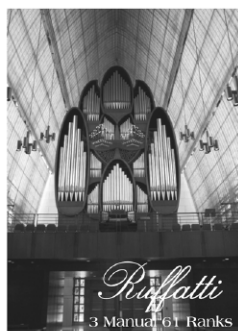
TUESDAY, JANUARY 27, 12:00 PM

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TUESDAY NOON RECITALS



ANDREW HELLER, COORDINATOR

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

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Part Five: The Stoplist

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

Last month, I discussed some of the attributes of a successful concert hall organ. This month, we get to the real meat and potatoes: the stoplist of the Verizon Hall organ.

GREAT

Prestant 32'
Prestant 16' (ext. 32')
Violone 16'
Bourdon 16'
Open Diapason 8'
Principal 8'
Gamba 8'
Harmonic Flute 8'
Chimney Flute 8'
Quint 5-1/3'
Octave 4'
Spire Flute 4'
Tierce 3-1/5'
Octave Quint 2-2/3'
Super Octave 2'
Octave Tierce 1-3/5'
Grand Fourniture II 2-2/3'
Fourniture V-VIII 2'
Mixture IV 1-1/3'
Cymbal III 2/3'
Posaune 16'
Trumpet 8'
Clarion 4'
Horizontal Trumpet 8'
Swell to Great
Positive to Great
Solo to Great

POSITIVE

Lieblich Gedeckt 16'
Principal 8'
Bourdon 8'
Salicional 8'
Unda maris 8' (FF)
Octave 4'
Chimney Flute 4'
Quint 2-2/3'
Doublet 2'
Recorder 2'
Tierce 1-3/5'
Larigot 1-1/3'
Sept 1-1/7'
Piccolo 1'
None 8/9'
Mixture IV 1-1/3'
CSharp Mixture 1'

BASSON

Bassoon 16'
Aeoline 16' (free reeds)
Trumpet 8'
Cor anglais 8'
Cromorne 8'
Tremulant
Trombone 16' (Solo)
Tuba 8' (Solo)
Ophicleide 8' (Solo)
Horizontal Trumpet 8' (Great)
Clarion 4' (Solo)
Swell to Positive
Solo to Positive

SWELL

Bourdon 16'
Diapason 8'
Flûte traversière 8'
Bourdon 8'
Viole de gambe 8'
Voix céleste 8' (CC)
Voix éolienne II 8' (céleste from GG)
Prestant 4'
Flûte octavante 4'
Viole d'amour 4'
Nasard 2-2/3'
Octavin 2'
Tierce 1-3/5'
Plein jeu harmonique III-V 2'
Bombarde 16'
Trompette harmonique 8'
Hautbois 8'
Voix humaine 8'
Clairon 4'
Tremulant
Solo to Swell

SOLO

Principal 8'
Major Flute 8'
Gamba 8'
Gamba Celeste 8' (CC)
Octave 4'
Orchestral Flute 4'
Full Mixture V 2-2/3'
French Horn 8'
Clarinet 8'
Tremulant
Trombone 16'
Tuba 8'
Ophicleide 8' (Trombone)
Clarion 4' (Trombone)
Positive to Solo
Swell to Solo
Solo Organ Separation (permits Solo chorus reeds to play on Solo manual while rest of Solo couples to other divisions)

PEDAL

Double Open Wood 32'
Prestant 32' (Great)
Bourdon 32'
Open Wood 16' (ext. Double Open Wood)
Octave 16'
Violone 16' (Great)
Subbass 16' (ext. Bourdon 32')
Bourdon 16' (Swell)
Quint 10-2/3' (ext. Double Open Wood)
Octave 8'
Bass Flute 8'
Bourdon 8' (extension Bourdon 32')
Violoncelle 8' (ext. Great Violone)
Choralbass 4'
Flute 4' (ext. Bass Flute)
Cornet III 6-2/5'
Mixture IV 2-2/3'
Contre Bombarde 64' (ext. to AAAAA)
Contre Bombarde 32'
Bombarde 16' (ext. Contre Bombarde)
Trombone 16' (Solo)
Posaune 16'
Trumpet 8'
Posaune 8' (ext. Posaune)
Clarion 4'
Ophicleide 8' (Solo)
Horizontal Trumpet 8' (Great)
Great to Pedal
Swell to Pedal
Positive to Pedal
Solo to Pedal

The Great contains the instrument's primary principal chorus, which is founded on the Prestant 32' and extends through four mixtures: the Grand Fourniture is based on 16'-series pitches, the Fourniture and Mixture on 8', and the Cymbal on 4'. Two unison foundation stops of differing character are provided: the Open Diapason is larger in scale and quite full-bodied, while the Principal is lighter and more transparent. The Great includes the four constituent members of the French Romantic fonds de huit, as well as a Violone 16'. Flutes of full and generous character are provided at 16', 8' and 4' pitch. A double-choir Cornet, inspired by Spanish examples, is mounted above the windchest. Finally, the division includes a trumpet chorus of full and broad tone, and a heraldic interior Horizontal Trumpet.

The Swell is a division of keen and harmonically diverse character, and is capable of great contrasts. It contains a diapason chorus, which is constructed with tuning slots in the French manner to encourage the development of rich tone, and is crowned by a Cavallé-Coll-type progressive mixture. 8', 4' and 2' flûtes harmoniques are specified, together with Bourdons 16' and 8'. The keenest strings in the Organ are here, including a string voice at octave pitch. Of special note is the Voix éolienne, a pair of extremely quiet string ranks providing a delicate pppp when the expression box is closed. A large-scaled jeu de tierce is present, along with the expected battery of powerful French Romantic reeds. The Hautbois and Voix humaine, also patterned after 19th century French examples, round out the division.

The Positive functions as a foil to the Great. It contains a secondary principal chorus and an extended flute chorus. In addition to the expected chorus mixture, there is a Sharp Mixture, which contains a tierce-sounding rank; it is voiced more for color than

Continued on following page

The Kimmel Center Organ
Continued from page 1

brightness. The Salicional and Unda maris are string voices of moderate scale and broad character, the Unda maris being tuned flat. A Quint and Tierce of principal scale are provided with which a Sesquialtera can be made. Together with the Larigot, Sept, Piccolo and None, whose tone is more flute-like, they make possible many piquant registrations. A great variety of sounds are represented in the reeds: a Trumpet of moderate scale, a characteristic Cor anglais and the traditional Cromorne, all supported by a versatile Bassoon. An unusual feature is the free-reed Aeoline, inspired by the examples of the 19th century German builder Ladegast. This stop is specified by both Liszt and Reubke in their major organ works; the Verizon Hall organ is the first organ in this hemisphere to have such a stop.

The Solo contains stops of bold and penetrating character. The Principal and Octave are constructed with a 5/4 taper, that is, the upper diameter is 25% greater than the languid diameter. In addition, these pipes are made with especially wide mouths, a construction favored by some 19th century German builders to produce massive and ringing principal tone. Together with the Full Mixture, they form a formidable chorus. A large-scale wooden Major Flute is joined by a characteristic Orchestral Flute 4'. Two string stops, the Gamba and its Celeste, expand the foundation palette of this division. The Solo is home to two imitative reeds, the French Horn and Clarinet, as well as two chorus reeds of smooth and powerful tone. The Tuba is voiced on high wind pressure in the

classic Anglo-American way; the Trombone, the lesser of the two, is extended to provide a minor Tuba chorus. For greater flexibility and the possibility of dialogue, these stops also play from the Positive division. Through the Solo Organ Separation coupler, the massed Solo reeds may be played from their home manual while the remainder of the Solo is playable through the couplers.

The Pedal naturally provides the gravest tones of the organ. To give the greatest versatility, a core group of independent stops are joined by stops made available through extension or by duplexing from the manual divisions. Anchoring the Pedal is the Double Open Wood 32'; this stop plays at several pitches, providing the Pedal with absolutely unyielding bass tones. Variety of 32' pitch is provided by the Prestant and Bourdon, the latter especially valuable for its subtle but persistent presence under the quietest of registrations. As in the manual divisions, a complete principal chorus is provided, crowned by the Mixture IV. The grave mutation pitches in the Cornet materially strengthen the 16' pitch line; together with the Quinte 100', their promptness of speech and effective resultant tones give an agility not found in 16' pipes. The Contre Bombarde, Bombarde, Trumpet and Clarion provide a pedal line of heroic proportions under the largest of registrations. The Contre Bombarde is extended to play down to 64' AAAA. The Posaune is inspired by German examples; its roundness and mezzo character make it ideal for the works of Bach and other Baroque masters.

Coming next month: a description of the physical and mechanical design of the organ.

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References & Samples available upon request.

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
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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
Sarah Leamy		610.279.7186
Monica Liggins	Wyncote, PA	215.572.6437
Bruce R. Marshall	Philadelphia, PA	215.844.8343
Dr. John J. Melchior	Glen Mills, PA	610.361.0143
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
Samuel Singer	Wynnewood, PA	610.642.2371
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 Varrichione-Lyon	Doylestown, PA	215.348.9507
Karen Whitney	Philadelphia, PA	215.424.8450
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:

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Web site _____

EVENT INFORMATION:

Date _____

Time _____

Instrument _____

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

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

Submitted by _____

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EDUCATION COMMITTEE

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

The education committee is still in its re-formative stages (the previous fearless leader is our immensely capable new dean!) I will be contacting those people who indicated that they are interested in education concerns, to see what role they might want to play on or with the committee. Please contact me directly if you would like to be involved. The more brains in 'brainstorm' the better, and the wealth and variety of talent amongst our membership is extremely impressive!

Each month the Crescendo will feature an article written by a guild member for the committee. If you have a topic you've been anxious to share, and would like to write a piece for us, please contact me.

This month's feature concerns the Guild Exams, and we stand wholeheartedly behind Gary Garletts in encouraging our members to consider taking them. They can be a wonderful way to keep skills fresh, and develop new ones, even long after formal education. Take a peek at the exam requirements for the current year - you probably know some of the required repertoire, and it may only need official dusting off. And getting a new piece under your fingers is always good for your soul - a bit like a cerebral daily vitamin. (There is a wealth of preparation and study material available for purchase from National, all of which is excellent.) Practicing transposition is like sit-ups for the brain, and a little figured bass never hurt anyone! Even if you DON'T pass the exam that you test for, the preparation is very healthy.

The education committee is interested in knowing if potential exam takers are looking for help, and conversely if there are guild members who would want to mentor those who are preparing.

1.If you are wanting to take a particular exam, and would like extra support, please contact me with your name, the exam you want to prepare for, and what type of help you are seeking.

2.If you are in a position to offer tutoring sessions, please let me know your area(s) of expertise, fee and contact information.

We may again sponsor an exam preparation session at the September workshop, but such a session would truly only be introductory - the true work takes regular study.

Mib Campbell miblake@comcast.net

Why take Guild examinations?

We see it at the center of each July issue of The American Organist—that four-page section of fine print otherwise known as "Professional Certification Requirements." Why should an organist bother achieving a Guild certificate?

In answering this, one should first remember that professional certification was one of the primary reasons the AGO was founded. These exams set a standard for organ playing, practical skills and musical knowledge relevant to our profession. To prepare for an exam is to embrace one of the most fundamental ideals of the Guild—excellence in the organ/choral/sacred music profession.

From a practical point of view, the various exams can identify proficiencies or deficiencies not otherwise reflected in academic degrees. For example, a person with a B.M. from a top institution might be very secure in performance practice, but lacking the practical skill of transposition. Preparing for an exam would help this imbalance. Regarding organists whose primary activity is in another vocation, one who has practiced and studied diligently but has no music degree can be duly recognized by passing the exam appropriate to his/her level of proficiency.

In addition to self-improvement, Guild exams can be of value in some denominations (or individual churches) in regards to job negotiation. The Guild's Professional Concerns Handbook is replete with information on suggested salaries, agreements, and so forth. If one were citing such information in the midst of an interview, possessing a professional certificate from the Guild would add further credibility to one's case.

The Guild offers exams for various levels of proficiency—in essence, something for everyone. They are: Service Playing Test, Colleague Exam, Choir Master Exam, Associateship Exam and Fellowship Exam. In each case, the candidate inaugurates the process: "write to National Headquarters for application forms." The requirements for each exam, application process, dates, and so forth are listed in The American Organist, July 2003, pages 39-42.

Can you play an Orgelbüchlein chorale prelude and transpose a hymn with advance preparation? Then get a certificate that says so! Can you play a major Bach prelude and fugue and analyze the exposition of a sonata? Then get a certificate that says you can! Even if one doesn't pass the first time, in preparing for that exam one achieves a substantial and admirable goal—the improvement of musical skills and knowledge. And those improvements will be reflected in your weekly work, thus sharing the blessing with all those under your musical leadership.

Gary Garletts
Examinations Coordinator



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If Organists Wrote the Wedding Columns. . .

On Saturday, the third of August, at well after the stated time of 2:00PM, Ann Jones and Bob Smith were married at Our Lady of Sorry Acoustics. The delay was attributed to the late arrival of an aunt of the bride and was deftly covered by organist Reginald Laudfuss (now celebrating his seventh month at the church) who improvised on an original theme for well over ten minutes. This improvisation was accomplished in all minor keys without the use of the organ's wholly unnecessary transposer. Mr. Laudfuss gives thanks to the church's wedding coordinator, Ima Thority, for flashing him a series of hand signals during the crisis.

Mr. Laudfuss chose a lightweight summer robe of shimmering burgundy to conceal his cutoffs and T-shirt. The organist's shoes, in tasteful black, were by Organmaster, accessorized with upgraded laces from Thom McAn. They are his third pair in about fifteen years. The wedding party wore the usual clothes.

The organ is the fourth or fifth rebuild of what was originally a dreadful 1920's theater organ from the Roxy. It now contains additional pipework from an Ox tracker, salvaged after that mysterious fire in a practice room at the University. Other stops have been added according to the tastes of organists who have come and gone. The Great Harmonic Flute was voiced by Harrison and purchased from the Cathedral of Ostentation during their 1977 project. The Wurlitzer Brass Trumpet (temporarily residing in place of the Swell Oboe) is the envy of the city; it is rumored to have been stolen (all 61 pipes!) from the now-shuttered Palace. The organ's combination action, unfortunately, is unreliable.

There were a sufficiently large number of attendants to build a lengthy processional upon, but despite last night's rehearsal they heedlessly hurried up the aisle, resulting in a drastic compression of the "Prince of Denmark's March." This critical number was therefore performed with no repeats, and Mr. Laudfuss pointedly ended on the dominant in protest.

However, the 8' Tuba (purchased pre-voiced over the internet and the central feature of the March) was a resounding success as could be measured by the smiles that spread throughout the congregation during the processional.

After a few minutes of talking by a clergy type, the organist played the first four phrases of the Schubert "Ave Maria" (in E-major to avoid a pulled pipe) on the shimmering Choir Gemshorn 8' (no tremolo) while the couple did something.

Later, somebody's female relative breathily sang "The Wedding Song." It appeared that this person's usual venue was a country-western bar, and some tension occurred during the solo. The soloist attempted to continue singing during the interludes. Mr. Laudfuss responded by trying to cover her error with cues from the Swell Trompette 8' (Wicks, 1940's, revoiced by Gantt in the 1958 rebuild) but she continued in her own misguided way forcing the organist to shuffle his music loudly. This contretemps prevented the congregation from enjoying the subtle chuff of the Choir Gedeckt 8', which would have been the only bright spot in a notoriously boring song.

The recessional was the Mendelssohn, chosen despite Mr. Laudfuss's counsel to the contrary. It was played on a satisfying plenum in A B A B A form to fit the available time. When the wedding party was finally out of the way Mr. Laudfuss presented the Widor Toccata as the postlude. The guests inconsiderately talked throughout the number, but the organist added stops as the noise level increased, masterfully maneuvering each drawknob, coupler and piston without missing a single note of the Widor. The sforzando button unexpectedly brought the Brass Trumpet into the ensemble but by now there was no turning back and the Widor ended breathtakingly. This noble feat did not go unnoticed by the congregation, who responded with audible sighs when the music stopped.

The bride and groom went to college somewhere, but they did not take any music. After their honeymoon they will blend into suburbia where they will produce children. The highlight of each year will be the replay of Mr. Laudfuss's work via a wedding video.

• • •

Sherry Matthews Beebe, Circulation Coordinator
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