

CRESCENDO

FEBRUARY 2004

VOLUME LXVI, NO. 6

NEWSLETTER OF THE PHILADELPHIA CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

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Photo by Roy Harker

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

The pipe organ, its music, musicians, and its devotees have been a part of the art scene in the city of brotherly love longer than most any other arts institution. Philadelphia Legends is a series designed to celebrate and honor the people, the churches and institutions, their music and arts programs as well as the organs themselves. Over the years, many millions of people of this city have worshipped, sung, performed, and listened to magnificent instruments born of noble vision and design. Philadelphia Legends is about the people at whose hands this music was given birth, literally. It is about those institutions that wittingly or unwittingly shaped Philadelphia organ culture. Each Legends program focuses on one place, one organ, one current organist musician and the history and legacy that brought them to where they are today.

First Presbyterian Church of Philadelphia, home to a strong musical history and the Presbyterian Church itself (!), will host the first Legends event. Joseph Jackson, the church's Director of Music, will speak regarding the church, its music program, its organs and organists. He will narrate this

Continued on page 4

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, March, will be February 1, 2004.

FEBRUARY 2004

VOLUME LXVI, NO. 6

DEAN'S LETTER

"It doesn't seem fair...."

Have things ever happened to you that just don't seem fair? What recourse do you have? Is assistance from our AGO chapter appropriate for your situation? Can anything be done other than one of two extremes — putting up with an uneasy situation or leaving the position, possibly leaving many good things you cherish.

There are some things the AGO can help with. For a complete description, go to the AGO web site at www.agohq.org. On the Home Page, click on Professional Development. On the Professional Development page, in the column of choices, click on Grievance Procedures for information on dealing with an employing institution, or Discipline if your problem is with a fellow chapter member.

Only members may implement Grievance Procedures. In many cases, advice or support for the member is adequate to resolve a situation. Sometimes a call to the institution can bring about a change, resulting in resolution of the problem. If it becomes obvious that further action will be necessary, the Grievance Procedure can be pursued. Confidentiality is maintained throughout. Involvement of legal counsel will terminate the AGO procedures, although parallel litigation is appropriate for some situations. Written documentation is crucial. For a step-by-step description of the procedure, check the web site, or call me for a copy of the information.

Discipline is similar, and is to be used when a member wishes to file a complaint against another member for a violation of the Code of Ethics. All proceedings are confidential. The final determination will be made known to both parties, but all discussions and supporting documentation will remain confidential. The complaint should be filed, in writing within 30 days of the alleged violation. The final results may be exoneration (no wrongdoing was found), censure (including a written reprimand from the Committee) or expulsion (which must be ratified by the National Council). Again, for a step-by-step description of the procedure, check the web site, or call me for a copy of the information.

A word of caution to all our members: Are you protected by a written agreement or contract? If you have only a verbal employment agreement, ask for a written form of your agreement for your own protection. As your position changes over time, ask for the changes to be in writing and keep any changes with your written agreement or job description. Church personnel and staffs of other employing institutions change over time, and agreements that were perfectly clear with one individual may be misunderstood by others who hold positions in the future.

Something else you may find interesting is the national salary guideline, found in the same section of the web site. Our chapter has not updated our local salary guideline for a while, but sample contracts, a time requirements worksheet, employment review forms, and salary guides are easily available on line. (Positions Available is in the same section — sometimes it's interesting to see what's out there!)

This is one Dean's Letter I hope you have no use for! Just as it is reassuring to have a card in the glove compartment listing what to do in case of an automobile accident, it is good for chapter members to protect themselves, and to be informed of options that are available if necessary.



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:

Jane Errera	Bethlehem, PA
John Melchior	Glen Mills, PA
Mary Nicol	Phoenixville, PA
Harold Redline	Northampton, PA

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

(Don't forget to wear a nametag for all of us to get to know each other better!)

REDUCED RATES FOR DUES

Each year the National AGO office sponsors a special REDUCED DUES RATE for the remainder of the 2003-2004 membership year. This reduced rate is for NEW MEMBERS ONLY who join between February 1 - March 31, 2004. This rate allows these new members to receive nine monthly issues of The American Organist (beginning with the March 2004 issue) and, of course, our local Crescendo (through the June issue). This is a great way to get anticipated new members to become part of the chapter prior to our normal membership drive, and for them to receive TAO sooner instead of waiting for the usual first issue in December (TAO subscriptions run Dec. 1 - Nov. 30).

Please consider encouraging your fellow organists and choir directors who are not yet members to join during this special reduced rate period. We have plenty of exciting events still left ahead for this current year, and this is the best time ever to get involved with a vibrant, active chapter with plenty of potential. Take a few moments to sell the AGO to musician friends now, while you're thinking about it. Have them contact me and I'll give them the reduced rates and send them a membership form.

Contact information: eMail: spiele88@icdc.com or 610-935-0895

2004 DIRECTORY

By now, or shortly thereafter, the 2004 Membership Directory should have been sent to you in the mail. If you have not received a copy, please inform me and I will get one to you ASAP. Don't forget to constantly update your information in the Philadelphia chapter database to keep us current on what is happening in your musical life. Thank you to all who have already contacted us with corrections and additional details.

Respectfully submitted,

Joe Lewis

Registrar

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**

PHILADELPHIA CHAPTER AMERICAN GUILD OF ORGANISTS

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215.727.2762

www.agophila.org

Philadelphia Legends 1
Continued from page 1

history for us and play the church's magnificent Reuter Organ. For those who wish, a tour of the organ and reception will follow the program.

A native of Illinois, Mr. Jackson received a Bachelor of Arts degree in organ and church music from McKendree College. Further study led him to the University of Michigan where he earned a Master of Music Degree in organ performance as a student of Robert Glasgow. In addition to numerous solo recitals, Mr. Jackson has worked extensively as an accompanist in vocal and chamber music programs and has appeared as a guest soloist with several regional orchestras. While in the Detroit area, he served as Director of Music at historic First Presbyterian Church of Detroit and on the staff of Michigan Opera Theater and the Detroit Community Music School. Recent programs have included performances for the Detroit, Grand Rapids and Central Arkansas Chapters of the American Guild of Organists. Mr. Jackson is Accompanist/Assistant Music Director of the Music Group of Philadelphia. Passionate about the rich resources of the pipe organ, Mr. Jackson is involved in the work of the American Guild of Organists and in promoting the popularity of the instrument among lovers of music.

First Presbyterian Church is at the corner of 21st and Walnut Streets in downtown Philadelphia. There are several parking garages nearby. Make a night of it!

...



Photo by Roy Harker

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References & Samples available upon request.

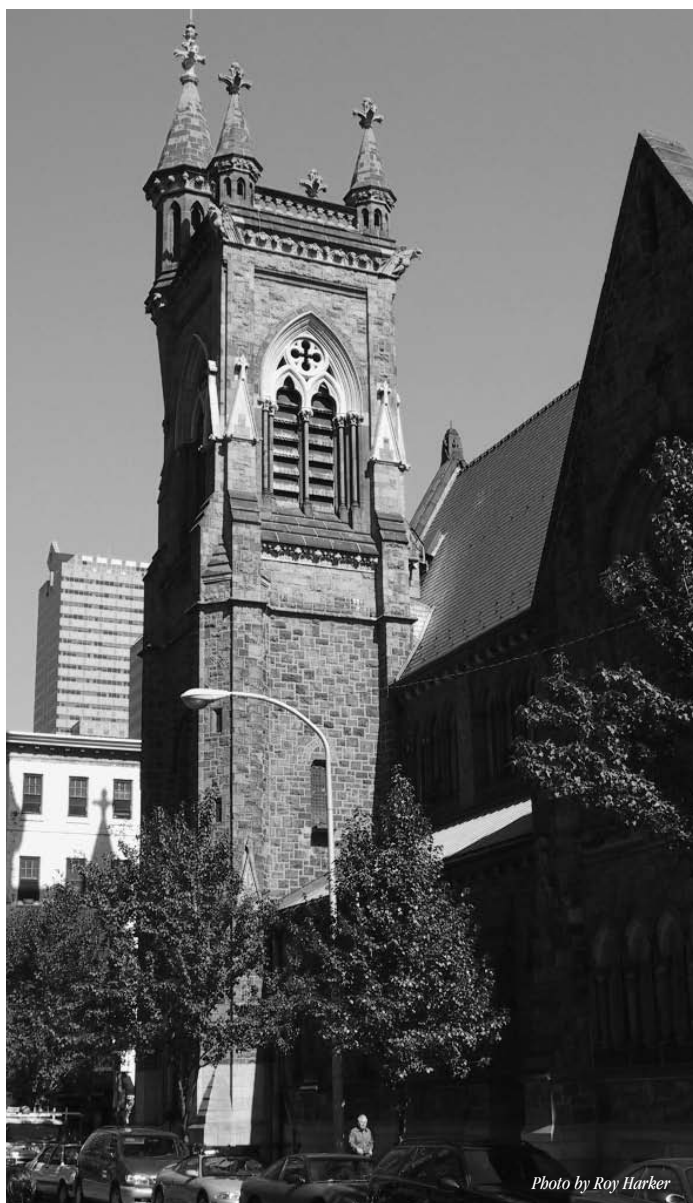


Photo by Roy Harker

First Presbyterian Church is at the corner of 21st and Walnut Streets in downtown Philadelphia. There are several parking garages nearby. Make a night of it!

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CALENDAR OF EVENTS

ERIC GOMBERT, COORDINATOR

SUNDAY, FEBRUARY 1, 4:00 PM

Women's Sekere Ensemble. Traditional African & New World Music. Free-will offering. St. John's United Church of Christ, 500 W Main St, Lansdale PA 215.855.5489 www.st-johns-ucc.org

SUNDAY, FEBRUARY 1, 5:00 PM

Choral Evensong. St. Martin's Cantorei, Ken Lovett, director, w/guests Eugene Roan, harpsichord & John Burkhalter, recorder. Works from 18th Century Ireland. Childcare provided. Church of St. Martin-in-the-Fields, Willow Grove Ave & St Martin's Ln, Chestnut Hill PA 215.247.7466

SUNDAY, FEBRUARY 1, 9:00 PM

Night Prayer in Celebration of Candlemas. Featured choral ensemble, Cantores, directed by Peter Sipplie will highlight this festival in honor of Jesus' Presentation in the Temple. Philadelphia Cathedral (Episcopal), 3723 Chestnut St (38th & Chestnut), Philadelphia PA 215.386.0234 x122 music@philadelphiacathedral.org

TUESDAY, FEBRUARY 3, 12:00 PM

ERIC GOMBERT, organ. Trinity Evangelical Lutheran Church, 1000 W Main St, Lansdale PA 215.368.1710 www.trinitylansdale.com/concerts

SATURDAY, FEBRUARY 7, 7:30 PM

Philadelphia Youth Orchestra. The Global Village presents the oldest continuing classical music group for young people in Philadelphia. Tickets: 215.592.4010 Philadelphia Cathedral (Episcopal), 3723 Chestnut St (38th & Chestnut), Philadelphia PA 215.386.0234 x122 music@philadelphiacathedral.org

SUNDAY, FEBRUARY 8, 4:00 PM

Alan Morrison, organ. Free. Ursinus College-Bomberger Hall, Collegeville PA www.ursinus.edu

SUNDAY, FEBRUARY 8, 4:00 PM

The Musicians of St. John's. Vocal & instrumental solo & duet performances by the staff & membership of St. John's Lutheran Church. Free-will offering. St. John's Evangelical Lutheran Church, 355 St John's Cir, Phoenixville PA 610.933.3947

SUNDAY, FEBRUARY 8, 4:00 PM

The True Story of Cinderella by Warren Martin. Saint Paul's Singers, Lee Milhous, director & pianist. St. Paul's Church, E Oakland Ave at Pine St, Doylestown PA 215.230.7098

SUNDAY, FEBRUARY 8, 4:00 PM

In celebration of Black History Month, the Marian Anderson Music Guild, Inc. present artists of the South Jersey Chapter of the National Association of Negro Musicians, Inc. Featuring vocalists Robin Wilson, Julian Whitely, and Frank Mitchell among others. Will depict the career of first black opera singer Marian Anderson. Reception to follow. Free-will offering. St. John's Episcopal Church, 76 Market St, Salem NJ 856.935.1798

SUNDAY, FEBRUARY 8, 7:00 PM

Michael Stairs & Davyd Booth, piano duettists. Works of Peter Warlock, Delius-Warlock, Warlock-Tomlinson, Florent Schmitt, Robin Milford, Norman O'Neill, & Roger Quilter. \$15. (A Delius Society concert) Ethical Society Building, 1906 Rittenhouse Sq, Philadelphia PA

TUESDAY, FEBRUARY 10, 12:00 PM

KEVIN DALY, organ. Trinity Evangelical Lutheran Church, 1000 W Main St, Lansdale PA 215.368.1710 www.trinitylansdale.com/concerts

FRIDAY, FEBRUARY 13, 7:30 PM

Violin Recital: Richard Amoroso, violin, Sheri Segal-Melcher, piano. Tenth Presbyterian Church, 1701 Delancey St, Philadelphia PA www.tenth.org/music

SATURDAY, FEBRUARY 14, 2:30 PM

Poetry & Jazz Concert. Poets will fill your ears with reflections on love and romance, accompanied by the music of Warren Oree and the Arpeggio Jazz Ensemble. Gardens admission \$12/\$6/\$2. Longwood Gardens-Special Events Pavilion, US Rte 1, Kennett Square PA 610.388.1000 www.longwoodgardens.org

SATURDAY, FEBRUARY 14, 8:00 PM

The Princeton Singers in A Valentine's Day Choral Concert, Steven Sametz, director. Princeton Theological Seminary-Miller Chapel, Princeton, NJ 609.497.7890

SUNDAY, FEBRUARY 15, 3:00 PM

Philadelphia Gospel Seminars. Sheila D. Booker, director. Free-will offering. First Presbyterian Church, 35 W Chelton Ave, Germantown 215.843.8811 www.fpcgermantown.org

SUNDAY, FEBRUARY 15, 4:00 PM

Newark Boys Chorus. Donald C. Morris, director. Suggested donation: \$10 Cathedral Basilica of the Sacred Heart, 89 Ridge St, Newark NJ 973.484.2400 www.cathedralbasilica.org

TUESDAY, FEBRUARY 17, 12:00 PM

REV. BRUCE THORSEN, organ. Trinity Evangelical Lutheran Church, 1000 W Main St, Lansdale PA 215.368.1710 www.trinitylansdale.com/concerts

Calendar of Events
Continued from page 1

FRIDAY, FEBRUARY 20, 7:30 PM

Dr. Derek Healey. British organist/composer speaking on "The Influences of African-American Music on the Works of Frederick Delius" with musical examples. A Delius Society presentation in honor of Black History Month. Free. St. Mary's Episcopal Church, 1831 Bainbridge St, Philadelphia PA 215.985.0360

FRIDAY, FEBRUARY 20, 8:00 PM

CELEBRATING THE LEGACY OF ORGAN CULTURE IN PHILADELPHIA-JOSEPH JACKSON First Presbyterian Church, 21st and Walnut Sts, (Center City) Philadelphia PA

FRIDAY, FEBRUARY 20, 8:00 PM

Princeton Glee Club featuring the Faure Requiem. Free-will offering. Child care available. Abington Presbyterian Church, 1082 Old York Rd, Abington PA 215.887.4580 www.apcusa.org

SATURDAY, FEBRUARY 21, 1:30 PM

Celestial Choir of Bright Hope Baptist Church of Philadelphia. Black History Month Celebration Gospel Concert under the direction of J. Donald Dumpson. Gardens admission \$12/\$6/\$2. Longwood Gardens-Special Events Pavilion, US Rte 1, Kennett Square PA 610.388.1000 www.longwoodgardens.org

SUNDAY, FEBRUARY 22, 3:00 PM

Philadelphia Sinfonia. Gary D. White, music director and conductor. Free-will offering. First Presbyterian Church, 35 W Chelten Ave, Germantown 215.843.8811 www.fpcgermantown.org

SUNDAY, FEBRUARY 22, 4:00 PM

Christopher Allen, piano. Free advance ticket-limited seating. Cathedral Church of the Nativity, 321 Wyandotte St, Bethlehem PA 610.865.0727 www.nativitycathedral.org

SUNDAY, FEBRUARY 22, 4:00 PM

Music for the Royal Court. Stefan Engels, organ, & The Festive Brass Ensemble. Joyous music for organ & brass. First Presbyterian Church, 130 W Miner St, West Chester PA 610.696.0554 www.firstpreswc.com

SUNDAY, FEBRUARY 22, 7:00 PM

Lockman Family Musicians & Dancers. Celtic & classical music; championship step-dancing. Free-will offering. Zion Mennonite Church, Front St & Cherry Ln, Souderton PA 215.723.3592 www.zionmennonite.org

SUNDAY, FEBRUARY 22, 7:30 PM

JEFF FOWLER, organ. Wayne Presbyterian Church, 125 E. Lancaster Ave. 610-688-8700 <http://www.waynepres.org/concerts.htm>

TUESDAY, FEBRUARY 24, 12:00 PM

YOSHIKO SEAVEY, organ. Trinity Evangelical Lutheran Church, 1000 W Main St, Lansdale PA 215.368.1710 www.trinitylansdale.com/concerts

WEDNESDAY, FEBRUARY 25, 12:05 PM

Lenten Organ Recital: Gary Garletts, organ. Free-will offering. Arch Street Presbyterian Church, 1724 Arch St, Philadelphia PA 215.563.3763

SATURDAY, FEBRUARY 28,

Organ Crawl to Girard College, hosted by Bruce Schultz & Harry Wilkinson. (SWNJAGO) Girard College, Philadelphia

SATURDAY, FEBRUARY 28, 2:30 PM

High School Jazz Invitational Concerts. Newark High School & Brandywine High School Jazz Bands, selected by audition, & the Eleven O'Clock Jazz Ensemble from Shepherd College, WV. Gardens admission \$12/\$6/\$2. Longwood Gardens-Special Events Pavilion, US Rte 1, Kennett Square PA 610.388.1000 www.longwoodgardens.org

SATURDAY, FEBRUARY 28, 7:00 PM

Generations in Harmony, A Celebration of Young Voices. Singing City + area youth choirs. www.singingcity.org First Baptist Church, 17th & Sansom Sts, Philadelphia (Center City) PA

SUNDAY, FEBRUARY 29, 4:00 PM

Jazplash. Original jazz, poetry & art with Ed Neiderhiser, Sally Ada-Marie, & friends. Free-will offering. St. John's United Church of Christ, 500 W Main St, Lansdale PA 215.855.5489 www.st-johns-ucc.org

SUNDAY, FEBRUARY 29, 4:30 PM

Organ Recital & Solemn Evensong on the First Sunday in Lent. Vernon Williams, organist. The Gentlemen of The Choir of Saint Paul's Church, Lee F. Milhous, Organist and Choirmaster. Free-will offering. St. Paul's Church, E Oakland Ave at Pine St, Doylestown PA 215.230.7098

SUNDAY, FEBRUARY 29, 5:00 PM

An afternoon of African American spirituals & works inspired by them. John Alston, bass, Jay Fluellen, keyboard. Suggested donation: \$15. St. Peter's Church in the Great Valley, Church Rd-between Swedesford Rd & Yellow Springs, Malvern PA 610.644.2261 www.stpetersgv.org

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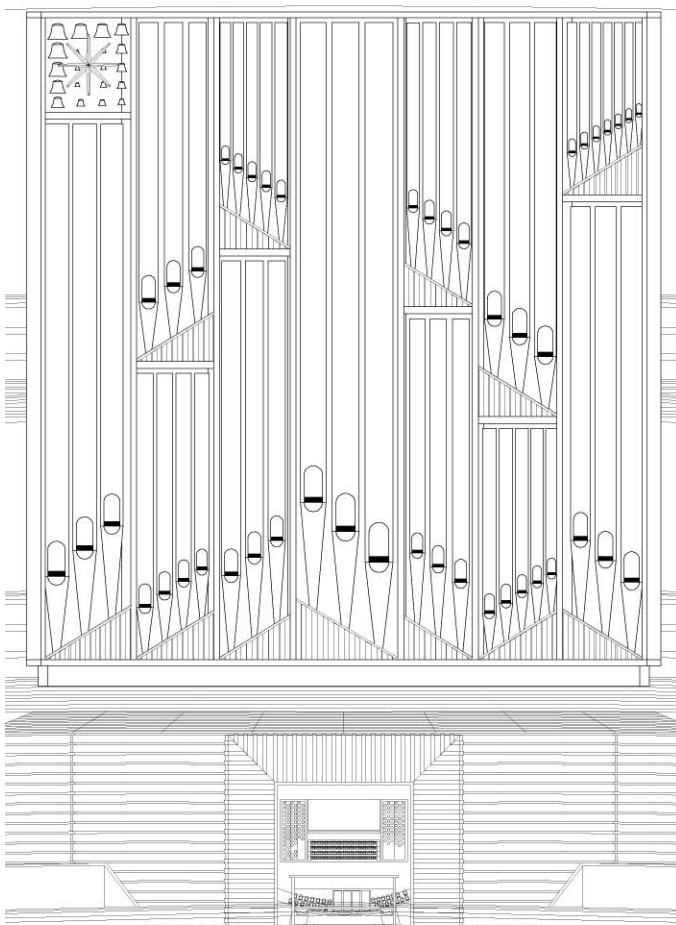
VOX HUMANA

THE KIMMEL CENTER ORGAN-THE REAL STORY

The Building of the Kimmel Center Concert Hall Organ

Part Six: Visual Design

Lynn A. Dobson, Dobson Pipe Organ Builders



In our sixth installment, we turn our attention to the process of designing the physical aspects of the organ and its visual design.

From our first conversations with organ committee members George Schaeffer, RPAC project manager, and acoustician Russell Johnson, it was clear that the design process for the new hall was already several years into development. When we arrived on the scene, a generic space for the organ had been reserved without any real knowledge of the organ's ultimate size or tonal design. At this stage of the building's design we knew that changing the hall's shape, size or interior layout would be next to impossible. Russell Johnson had, of course, worked with other organ builders in other concert hall projects, so he was attuned to the organ's needs. The main difference at the Kimmel Center, however, is the size of the organ. For example, in his Dallas hall, the Fisk organ has 86 ranks; the Birmingham Symphony Hall's Klais organ has 106 ranks. Here in Philadelphia a tonal design was evolving that would have 126 ranks!

A major difference between these other organs and the Kimmel Center's is that ours has many more 32', 16' and 8' stops. These large stops and their substantial scales require considerably more space than pipes typically found in neo-classic organs. As a result, the organ design we were developing required more space than had been allotted in the new hall. We spent considerable time negotiating for more room. Structural steel was moved and other changes were made, but the space was still inadequate.

As originally conceived, the architect had planned that the organ would fit on the balconies behind the orchestra and choir. The space was 10' deep and 32' wide and 30' high. His concept was to have all the pipes behind the balcony railings that encircle the Hall in uninterrupted bands at each level. No pipes would be visi-

ble. Later he agreed that the pipes could show but they could not be in front of the railings. This concept would have severely limited the tonal design to a very much smaller organ. It appeared that our hopes for getting more space for the organ were to be frustrated.

Then something remarkable happened in a seemingly unrelated aspect of the hall. Bids for the rigging and lifting system for the huge canopy over the orchestra came in dramatically over budget. An alternative lifting system was developed that didn't require huge counterweights, which were to be located in shafts directly behind the organ. With these shafts no longer needed, the contractor suggested the space should be given to the organ. This additional space of 10' deep and 27' wide and 40' high became

Continued on following page

The Kimmel Center Organ
Continued from page 8

the key to being able to save the tonal design desired by the organ committee. The overall space for the organ was still somewhat limited for 126 ranks, but it is sufficient to make it feasible to plan for an organ of this scope.

Another key development in the project occurred when the client told the architect to allow the organ to be visible in the room, i.e., it would have a façade in front of the balcony railings. Once this was resolved, the organ gained another 30" in depth from the removal of the railings.

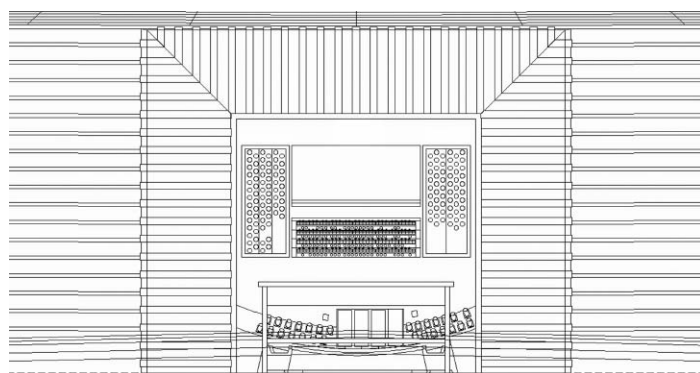
This whole process of establishing the space for the organ took more than two years to negotiate. During this time we made endless designs of the interior of the organ, exploring every possible way to fit the organ into the available space. There are hundreds of drawings in our files with the variations that were considered.

Many aspects of the space for the organ influenced details of the tonal design as well as visual design of the organ. For instance, the moveable canopy proved to be a dramatic obstacle in our design process. As plans developed, it was realized that the canopy in its highest position was only about 18" from the organ façade and about 48" away at the bottom. This eliminated the previously considered en chamade reeds. Since the canopy can move to any position, in some situations it not only blocks a view of the organ façade but also prevents the organ's sound from projecting directly into the room. Yet when raised to higher positions, the organ's sound can project freely or is reflected by the canopy. We know from acoustical tests of pipes in the hall that the canopy position will dramatically alter the perception of balance between divisions and the projection into the room. In recent weeks we have been investigating whether further changes of the organ's interior layout could be beneficial in dealing with these projection and balance issues.

The organ's visual design developed around several perceptions held by the architect Rafael Viñoly. He was convinced that an organ façade holds some symbolic reference to "church" or represents a religious icon. By inference this iconography then has no place in a secular concert hall. This line of thinking doesn't hold up well in Philadelphia, where the greatest organ of the city is in a department store—no one would say that the Wanamaker organ's façade is a religious icon.

Another issue for the architect was that the balcony railings were an almost sacred element of his design, and the organ couldn't cover them. Later he conceded that the façade could be in front of the railings but the whole visual composition should make it appear that the façade is hanging "like a painting in a gallery", giving the illusion that the railings continue uninterrupted behind it. This concept runs counter to our principle that the façade and case define the instrument's physical being. The architect's concept makes the façade a detached visual representation of the organ, not the thing itself. This may sound like splitting hairs, but it is a major philosophical issue in our eyes. It is important to us that the organ's visual design reflect the basic concept that the organ is a recognizable musical instrument and is located in the same room as all other instruments of the orchestra. It is not some remote machine in chambers somewhere with a façade of non-speaking pipes of identical length, as in concert hall organs of an earlier time.

Fortunately, the organ's appearance will be greatly improved when the console is installed next summer, since the façade above will then relate visually with the console below it. The façade will look less like a detached decoration and more like a real musical instrument. The console will be installed next July and August. Several seats in the top center rows behind the orchestra will be removed and a level floor installed for the console platform. This console will control the organ with a mechanical key action and electric stop action. Since the console will essentially be under the organ's façade, the ceiling above is acoustically transparent, allowing the organist and choir to hear the organ's sound directly. The wall above and behind the choir seats will also be removed next summer and replaced with an acoustically transparent one so that all the sound from the large Pedal pipes can project directly into the room.



MECHANICAL CONSOLE ELEVATION

The electric stage console will be installed with the rest of the organ in the summer of 2005. Having two consoles, one with mechanical and the other with electric action, presents some engineering problems not faced by organ builders of the past. It is important to work out the details of how to build the organ so that one action does not cause problems with the other. The organ will be an impressive piece of engineering, and may perhaps blur the boundaries between mechanical action and electric action.

Some may ask what the point of such a complex instrument is and wouldn't it be better to have a strictly mechanical or electric action? An action that is sensitive and carefully transmits the player's intentions will always be important, regardless of the size of the organ. For us, this means a mechanical key action. However, we realize that an organ of this size and tonal ambition could never be completely controlled by a purely mechanical system, and it would be foolish to insist on dogma or "rules" if the result is a key action that gets in the way of the performer.

A thoughtful specification, precise engineering, faultless craftsmanship, a superb key action, imaginative voicing: we believe that these various elements will be the characteristics that will give the Verizon Hall organ a notable place among the other Philadelphia organ landmarks.

Lynn A. Dobson

Dobson Pipe Organ Builders

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CHAPTER EVENTS

JEFF FOWLER, SUB-DEAN

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

See Cover Story

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.

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.

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.

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TUESDAY NOON RECITALS



ANDREW HELLER, COORDINATOR

February

Trinity Lutheran Church, 1000 W Main St, Lansdale

3: Eric Gombert
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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Saint Paul Parish, South Philadelphia
Choir Director Position Available

15 Member Choir with a midweek rehearsal. Choir sings at the 10:00 A.M. Mass at Saint Mary Magdalen de Pazzi Church (worship site of Saint Paul Parish). All those interested should contact Charlotte DeCarlo, Coordinator of Liturgical Music at 215-334-2811.

ORGANIST WANTED

The Oak Lane Presbyterian Church, 11th Street and Oak Lane in East Oak Lane, Philadelphia is seeking an organist for a Sunday morning service. The choirs meet at 9:15 A.M. and rehearse until 10:30. The worship service is from 11:00 to 12:00 Noon. During the summer worship is from 10:00 to 11:00 A.M. There is no rehearsal during the week. We have a Music Director who directs the choirs and the various youth groups as well as the Gospel Choir. Please indicate any interest to Allen Bradley, 11421 Ann's Choice Way, Warminster, PA 18974. Phone: 215-957-7916.

David P. Beatty, Ph.D.

(410) 569-5159 or (215) 518-1025

Harry Wilkinson

Ph.D., F.A.G.O.

Mary Fenwick, Mus.M., A.A.G.O.

Phone: (215)822-3507

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Rowan University - Glassboro, NJ
Temple University Center-City - Philadelphia

Marjorie Lynch Shoemaker, C.A.G.O.

First Presbyterian Church of Olney

William J. Gatens, D. Phil., F.A.G.O., Ch.M.

Church of the Good Shepherd, Rosemont
Congregation Adath Jeshurun, Elkins Park
American Record Guide

Roy Harker

Church of Saint Asaph
Bala Cynwyd, Pennsylvania

VOX HUMANA

Pipedreams program listings: www.pipedreams.org

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STRAUSS, RICHARD

The Conductor's Art edited by Carl Bamberger
illustrated by B.F. Dolbin
Columbia University Press, 1965

from pg. 117-118
Ten Golden Rules
For the Album of a Young Conductor

1. Remember that you are making music not to amuse yourself but to delight the audience.
2. You should not perspire when conducting: only the audience should get warm.
3. Conduct Salome and Elektra as if they were by Mendelssohn: Fairy Music.
4. Never look encouragingly at the brass, except with a short glance to give an important cue.
5. But never let the horns and woodwinds out of your sight: if you can hear them at all they are still too strong.
6. If you think that the brass is not blowing hard enough, tone it down another shade or two.
7. It is not enough that you yourself should hear every word the soloist sings-you know it by heart anyway: the audience must be able to follow without effort. If they do not understand the words, they will go to sleep.
8. Always accompany a singer in such a way that he can sing without effort.
9. When you think you have reached the limits of prestissimo, double the pace.
10. If you follow these rules carefully you will, with your fine gifts and your great accomplishments, always be the darling of your listeners.

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The School of Music of Baylor University presents The Tenth-Annual Midwinter Organ Conference with concerts, master classes, lectures, and a hymn festival featuring Jeffrey Brillhart, Bradley Welch, Joyce Jones, Bynum Petty, and Anthony Williams February 15 - 17, 2004. For further information call 254.710.1417, fax 254.710.1191, email J_Karen_Johnson@baylor.edu or Joyce_Jones@baylor.edu or see the advertisement in the December issue of The American Organist.

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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
John P. Ayer	Princeton, NJ	609.688.0731
Lawrence C. Bandfield	Philadelphia, PA	215.563.5552
<i>(conducting only, no keyboard)</i>		
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
Sarah Leamy		610.279.7186
Monica Liggins	Wyncote, PA	215.572.6437
Bruce R. Marshall	Philadelphia, PA	215.844.8343
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
Rachel A. Scheible-Yost	Warminster, PA	215.672.7227
Samuel Singer	Wynnewood, PA	610.642.2371
Nikola Sizgorich	Bensalem, PA	215.833.2247
<i>(Roman Catholic, Episcopal or secular only)</i>		
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
Freda Zimmerman	Philadelphia, PA	215.698.1331

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.

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Web site _____

EVENT INFORMATION:

Date _____

Time _____

Instrument _____

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

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Bryn Mawr Presbyterian Church

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Registration fee includes music/materials and lunch.



Conductor Jeffrey Brillhart

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.

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