

# CRESCENDO

NOVEMBER 2009

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NEWSLETTER OF THE PHILADELPHIA CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

## IN THIS ISSUE...

NOVEMBER CHAPTER EVENT	1
DEAN'S LETTER <i>David Beaty, Dean</i>	1
CRESCENDO STAFF INFORMATION	2
REGISTRAR'S CORNER	3
PHILADELPHIA CHAPTER AGO: Offices and Committees Directory	3
CHAPTER PATRONS	4
CHAPTER EVENTS	5
SUBSTITUTE ORGANIST LIST	6
CALENDAR OF EVENTS	7
POSITIONS AVAILABLE	8
TUESDAY NOON RECITALS	9
VOX HUMANA <i>Candlelight Choral Evensong</i> <i>Andrew Hauze Biographical Sketch</i>	10



## CHAPTER NOVEMBER EVENT

Sunday, 8 November

2009, 4:00 pm

St. Martin-in-the-Fields,  
Chestnut Hill

**Members Recital:**

Music of Felix Mendelssohn

## DEAN'S LETTER

### Shortage? ... or Surplus?

*External goods have a limit, like any other instrument, and all things useful are of such a nature that where there is too much of them they must either do harm, or at any rate be of no use.*

—Aristotle, *Politika*

**F**or several years prevailing conventional wisdom has contended that there is a shortage of organists. Statistics appearing annually in *The American Organist* show the decrease in numbers of undergraduate organ majors at colleges and universities. Many of us lament the passing of notable university organ departments when administrations terminate instructors and degree programs.

The economic laws of supply and demand indicate that "in a competitive market, price will function to equalize the quantity demanded by consumers, and the quantity supplied by producers, resulting in an economic equilibrium of price and quantity." In cases of shortage, the supply is limited and the demand curve will adjust to a higher price (thereby reducing demand and achieving equilibrium at the higher price). However, most supply curves are elastic, and the supply-side response to higher price being commanded is to increase the supply. Eventually, these transients of elasticity subside, and equilibrium is typically achieved.

If there was a shortage of organists, we would anticipate full employment and salaries would have increased as the demand shifted to higher price to match the demand with the quantity available.

However, the statistics of our chapter, with more than 10% of the membership on the substitute list, and in excess of 1/3 of the members without a sacred music position, do not support the conventional concept of a shortage. Wages have not been increasing significantly. (One visible indicator for me is the rate of change of the stipend for the substitute musicians over the last decade. In general, the places that were paying \$150/service 15 years ago are still paying \$150/service, and the

*Continued on page 2*

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**Editorial Board**

Carl Gedeik, Editor, **CRESCENDO**  
215-247-6827  
email: [Crescendo@agophila.org](mailto:Crescendo@agophila.org)

Roy Harker, Publisher  
4514 Chester Ave, Philadelphia PA 19143-3707  
215-222-3831  
email: [Roy.Harker@agophila.org](mailto:Roy.Harker@agophila.org)

Katherine Reier, Circulation Coordinator  
215-517-4160  
email: [Katherine.Reier@agophila.org](mailto:Katherine.Reier@agophila.org)

**Calendar of Events**

Timothy M. Evers, Coordinator  
610-688-8700 x227  
email: [Tim.Evers@agophila.org](mailto:Tim.Evers@agophila.org)

**Positions Available/Substitute Listings**

Allen Popjoy, Coordinator  
610-269-7069  
email: [Allen.Popjoy@agophila.org](mailto:Allen.Popjoy@agophila.org)

**Advertising Coordinator**

David Beatty  
215-518-1025  
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Continued from Page 1

places that were paying \$300/service are still paying \$300/service.) High unemployment and failure of wages to keep pace with inflation is much more consistent with a surplus than a shortage.

How can this be? Production rates are declining, but each of our chapter metrics indicates that the surplus is continuing to grow. Further investigation into the demand curve is warranted.



David Beatty

On the demand side, consumers are always faced with limited resources leading to essential choices. This is true for each consumer entity. The parishioner consumer must determine whether to maintain proportionate provision of financial resources to religious institutions, or whether to dedicate those resources to mortgages, tuition payments, food, or other discretionary ends. Unfortunately in today's economic climate, financial backing of religion is diminishing. A religious institution, acting as a consumer, must determine the allocation of diminishing financial resources among clergy and staff wages, facility maintenance and repair, program costs, mission work, etc. The desire is typically to do all of those things, but the financial resources are not present. The demand curve (for sacred music) is constrained by the diminishing resources. As is typically true of most economic systems, the wants and desires are endless. While a religious institution may desire fine music, that desire does not surpass the desire to have clergy, heat in buildings in the winter, worship spaces with structural integrity, or educational outreach programs.

The resulting religious institution consumers seem to fall into four categories with regard to organists and the organ. The wealthy have adequate resources to provide appropriate wages to musician, and to provide for adequate maintenance, upkeep, and repair of the instrument. Comprising two categories, the middle-income group is faced with deciding between providing adequate wages for the organist or providing essential repair and maintenance to the organ. Sadly reminiscent of O'Henry's *The Gift of the Magi*, those institutions may be paying the organist to play a nearly non-functional organ, or maintaining an organ but not providing for the organist. The lowest-income institutions find that they can neither afford to maintain an organ or to pay for an organist. In both the lowest-income group as well as the middle-income group that has chosen not to provide for an organist's salary, the result is a situation which I'll refer to as "pay to play".

Some of the institutions that are employing the "pay for play" approach do so knowingly, with arguments that they are non-profit, charitable organizations, and those who choose to serve should give freely of their time and talents. Other institutions believe that token remuneration, not nearly covering the gasoline or other travel costs, let alone purchasing of music, represents a fair income. (Within the past year

*Continued on page 11*

**CHAPTER EVENTS IN REVIEW**



*Installation of Philadelphia Chapter Officers and Executive Committee at the First Presbyterian Church, Philadelphia.*

**Philadelphia, PA**, – September 27, 2009. The Installation of the Philadelphia Chapter's Officers and Executive Committee was held during a service of Evensong at the First Presbyterian Church in Philadelphia. Director of Music and Organist, Andrew Senn, conducted the First Church Choir in choral music by Howells, Stanford, Schutz, and his own setting of the *Preces and Responses*. Senn also performed voluntaries by Howells and Vierne. A reception followed the service. ---Elizabeth Cochran

**REGISTRAR'S CORNER**

JOE LEWIS, REGISTRAR

**MEMBERSHIP**

As of the date of publication we have 374 members in the Philadelphia Chapter for 2009-2010.

**IN MEMORIAM**

Sadly I recently learned that Harry F. Streibig, of Roxborough, died at age 81 on January 20, 2009. He was a retired Accountant of Binswanger Co. and a long time Organist and Choir Director at St. Matthew Roman Catholic Church, NE Philadelphia. His viewing was held at the Koller Funeral Home, 6835 Ridge Ave., and the Funeral Mass was at Immaculate Heart of Mary Church. Interment was at Calvary Cemetery. In lieu of flowers, donations in his memory may be made to the Franciscan Ministry Foundation, 609 S. Convent Road, Aston PA 19014. Our thoughts and prayers go to his family and friends.

**MAILING LABELS**

As Registrar, it is my responsibility to send out sets of mailing labels of our membership to those who request them in order to advertise certain upcoming concerts, recitals, and other events. Included in these labels are the addresses of all those who have joined the Philadelphia Chapter A.G.O. for 09/10, plus the names and addresses of those institutions, individuals, regional/national officers and advertisers who receive monthly courtesy mailings from us. These last 4 categories are particularly beneficial to you and your affiliation, since these go to music stores, music schools and libraries in the extended area which would publicly place your music poster in areas where many would see them and could substantially add to your audience. To order labels, which cost \$30.00 per set to members in good standing, send me an email, letter or phone message clearly stating your name, affiliation/organization, an address where to send them, and how you would like them sorted (by zipcode or alphabetically). Allow several weeks for delivery. My contact information: 610-935-0895, [spiele88@verizon.net](mailto:spiele88@verizon.net) or [registrar@agophila.org](mailto:registrar@agophila.org)

**DATABASE UPDATES**

Please send me ASAP any changes to your personal information, so that we can keep track for both our records and the national membership office in NYC, and in preparation for our 2010 Membership Directory. Email is the most efficient and accurate way of doing this. By telephone, please record messages clearly and slowly in a loud voice leaving a contact number for any verification. Thank you.

**OUR APOLOGIES**

We sincerely apologize if your name was one missing from the October issue's "Patron List". The omission was quite by accident, and this month's list has been corrected and updated. Thank you very much for your patience, and for your continuing generosity to the Chapter.

PHILADELPHIA  
CHAPTER  
AMERICAN GUILD  
OF ORGANISTS

**ELECTED OFFICES**

<b>DEAN</b>		
David Beatty	215-518-1025	<a href="mailto:David.Beatty@agophila.org">David.Beatty@agophila.org</a>
<b>SUB-DEAN</b>		
Rudolph A. Lucente	610-584-5054	<a href="mailto:Rudolph.Lucente@agophila.org">Rudolph.Lucente@agophila.org</a>
<b>TREASURER</b>		
Gerald Troy	610-626-5486	<a href="mailto:Gerald.Troy@agophila.org">Gerald.Troy@agophila.org</a>
<b>SECRETARY</b>		
Maria deJ. Ellis	610-896-6189	<a href="mailto:Maria.Ellis@agophila.org">Maria.Ellis@agophila.org</a>
<b>REGISTRAR</b>		
Joe Lewis	610-935-0895	<a href="mailto:Joe.Lewis@agophila.org">Joe.Lewis@agophila.org</a>
<b>COMMUNICATIONS COORDINATOR</b>		
Roy Harker	215-222-3831	<a href="mailto:Roy.Harker@agophila.org">Roy.Harker@agophila.org</a>

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<b>TERM ENDING 2010</b>		
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<b>COMPETITION COMMITTEE CHAIR</b>		
Alan Morrison	215-360-8336	<a href="mailto:Alan.Morrison@agophila.org">Alan.Morrison@agophila.org</a>
<b>CRESCENDO EDITOR</b>		
Carl Gedeik	215-247-6827	<a href="mailto:Carl.Gedeik@agophila.org">Carl.Gedeik@agophila.org</a>
<b>CRESCENDO PUBLISHER</b>		
Roy Harker	215-222-3831	<a href="mailto:Roy.Harker@agophila.org">Roy.Harker@agophila.org</a>
<b>CIRCULATION MANAGER</b>		
Katherine Reier	215-517-4160	<a href="mailto:Katherine.Reier@agophila.org">Katherine.Reier@agophila.org</a>
<b>CRESCENDO ADVERTISING MANAGER</b>		
David Beatty	215-518-1025	<a href="mailto:Advertise@agophila.org">Advertise@agophila.org</a>
<b>CRESCENDO CALENDAR OF EVENTS CONTACT</b>		
Tim Evers	610-688-8700x227	<a href="mailto:Tim.Evers@agophila.org">Tim.Evers@agophila.org</a>
<b>ENDOWMENT COMMITTEE CHAIR</b>		
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<b>EXAMINATIONS COORDINATOR</b>		
Lee deMets	215-997-0219	<a href="mailto:Lee.DeMets@agophila.org">Lee.DeMets@agophila.org</a>
<b>HISTORIAN/ARCHIVISTS</b>		
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<b>NOMINATION COMMITTEE CHAIR</b>		
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<b>PLACEMENT COORDINATOR</b>		
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<b>TUESDAY NOON RECITALS COORDINATOR</b>		
Andy Heller	610-789-0146	<a href="mailto:Andrew.Heller@agophila.org">Andrew.Heller@agophila.org</a>
<b>VOLUNTEER COORDINATOR</b>		
Loretta Hartnett	610-352-5441	<a href="mailto:Loretta.Hartnett@agophila.org">Loretta.Hartnett@agophila.org</a>
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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?  
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# CHAPTER EVENTS

## 2009-2010 PROGRAM YEAR

**Sunday, 27 September, 2009, 4:00 pm**  
First Presbyterian Church in Philadelphia  
Evensong and Installation of Officers

**Saturday, 3 October, 2009, 11:00 am**  
St. Mark's Locust St., Philadelphia  
A weekend with Barry Rose

**Sunday, 8 November, 2009, 4:00 pm**  
St. Martin-in-the-Fields, Chestnut Hill  
Members Recital: Music of Felix Mendelssohn

**TBD December, 2009**  
Encore, Noël, Encore  
Pot-luck Dinner and Christmas Conviviality

**Saturday, 16 January, 2010**  
Bryn Mawr Presbyterian Church  
January Jumpstart

**Sunday, 28 February, 2010, 4:00 pm**  
Grace Epiphany, Mt. Airy  
Chapter and Regional competition winner, Tom Sheehan, in concert

**Sunday, 18 April, 2010, 4:00 pm**  
Trinity Lutheran, Lansdale  
Recital: Isabelle Demers

**Saturday, 8 May, 2010 (tentative)**  
An Introduction to the Organ for children

**Sunday, 13 June, 2010**  
End of Season Celebration  
Spirit of Philadelphia Cruise (tentative)

**Kimmel Center Presents: Master Musicians: Organ**  
Co-sponsored by the  
Philadelphia Chapter of the American Guild of Organists

**Saturday, 17 October, 2009, 3:00pm**  
OLIVIER LATRY

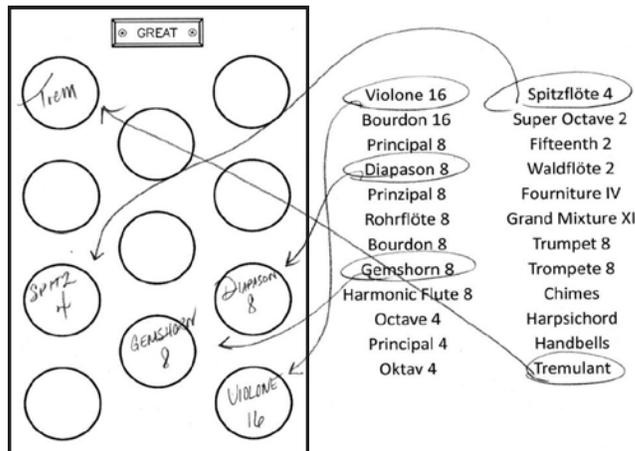
**Saturday, 6 March, 2010, 3:00pm**  
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**Saturday, 8 May, 2010, 3:00pm**  
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## IN PERPETUITY

The American Guild of Organists Philadelphia Chapter's lively concern for education and outreach previously prompted the formation of an Endowment Fund. The purpose of this fund is to expand programs for leadership development among AGO members, to educate new organists, and to cultivate new audiences for organ and choral music. This fund is prudently administered by the Chapter's Endowment Committee. Tax-deductible contributions to the Endowment Fund are invested in perpetuity to produce continuing income support for the Chapter's educational programs and projects. Contributions may be accepted in the form of cash, stocks, bonds, real estate, or other assets. You are also encouraged to consider including the AGO Philadelphia Chapter in your will and bequests. Prior consultation with your financial advisor and/or legal counsel is advised. For providing your gifts or seeking further information, please contact the Chair of the Endowment Committee by e-mail at [David.Furniss@agophila.org](mailto:David.Furniss@agophila.org).

## SUBSTITUTE LIST

ALLEN POPJOY, COORDINATOR  
 610-269-7069 ALLEN.POPJOY@AGOPHILA.ORG

*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
Frederick K. Astmann	Cherry Hill, NJ	856-424-3820
Robert A. Bader	Philadelphia, PA	215-413-0326
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Dr. David P. Beatty	Hanover, MD	215-518-1025
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## CALENDAR OF EVENTS

TIMOTHY M. EVERS, COORDINATOR  
215-348-4004, EXT. 117

### SUNDAY, NOVEMBER 1, 2:00 PM

75th Anniversary Concert featuring Rowan University's Soli Deo Gloria Chamber Choir, Ben Spalding, conductor. Wesley Parrott, organist. Featuring Lauridsen's *Lux Aeterna*, Biebl's *Ave Maria*, Parry's *I Was Glad*, and others. St. Mary's Episcopal Church, 630 E Cathedral Rd, Philadelphia PA 215.482.6300

### SUNDAY, NOVEMBER 1, 3:00 PM

All Saints Choral Festival. Rutter's *Requiem*. Chester County Choral Society, West Chester Ecumenical Choir and Alfred University Chamber Singers. Gary Gartletts, Joseph Buglio and Luanne Clarke Crosby, directors. Tix: \$12.50. 12 and under: free. West Chester United Methodist Church, High & Barnard Streets, West Chester, PA 610.692.5190 [www.westchesterumc.com](http://www.westchesterumc.com)

### SUNDAY, NOVEMBER 1, 4:00 PM

Andrew Long, organ. Peace Concert Series. \$5 donation. Peace-Tohickon Lutheran Church, Rt 313 & Branch Rd, Perkasie PA 215.257.3294 [www.peace-tohickon.org](http://www.peace-tohickon.org) [LCFix@moravian.edu](mailto:LCFix@moravian.edu)

### SUNDAY, NOVEMBER 1, 4:00 PM

For All The Saints featuring Durufle's *Requiem*. The Overbrook Choir and Chamber Ensemble. Jeffrey DeVault, organist, Lois Babbitt, mezzo-soprano, James Kirk, Baritone, Dennis Elwell, conductor. Free will offering, child-care, handicapped access. Overbrook Presbyterian Church, 6376 City Ave, Philadelphia PA 215.877.2744 [www.overbrookpresb.org](http://www.overbrookpresb.org)

### SUNDAY, NOVEMBER 1, 4:00 PM

Kathleen Scheide, organist, and John Cook, narrator, in Petr Eben's *The Labyrinth of the World* and the *Paradise of the Heart*. Free concert admission. Tickets required for parish dinner to follow (contact church office by Oct. 15). All Hallows Church, 262 Bent Rd, Wyncote PA 215.885.1641

### SUNDAY, NOVEMBER 1, 5:00 PM

Choral Evensong. The St. Martin's Choir, Ken Lovett, director. George Dyson: *Canticles in D*; Craig Phillips: *And I saw the holy city*; Ronald Arnatt: *Souls of the righteous*. Handicap accessible; childcare provided. Church of St. Martin-in-the-Fields, Willow Grove Ave & St Martin's Ln, Chestnut Hill PA 215.247.7466 [www.StMartinEC.org](http://www.StMartinEC.org)

### FRIDAY, NOVEMBER 6, 8:00 PM

Abington Symphony Orchestra Made in America concert featuring Mirjam Ingolfsson, cello, playing Victor Herbert's *Cello Concerto No. 2*. Also works by: Dvorak and Hunter Johnson. Free-will offering. Childcare available. Handicapped accessible. Abington Presbyterian Church, 1082 Old York Rd, Abington PA 215.887.4530 [www.apcusa.org/MusicatAbington](http://www.apcusa.org/MusicatAbington)

### SATURDAY, NOVEMBER 7, 7:30 PM

Haydn's *Lord Nelson Mass* and Mendelssohn's *Hymn of Praise*. The Wayne Oratorio Society, a ministry of Wayne Presbyterian Church. 180 voice choir & professional orchestra and soloists. Free will offering. Handicapped accessible. Wayne Presbyterian Church, 125 E. Lancaster Ave, Wayne PA 610.688.8700 [www.waynepres.org](http://www.waynepres.org)

### SATURDAY, NOVEMBER 7, 7:30 PM

Wesley Parrott, organ. Free-will offering. Reception following. St. Luke's United Church of Christ, 125 N. Main St, North Wales, PA 215.368.2884 [www.stlukesnorthwales.org](http://www.stlukesnorthwales.org)

### SUNDAY, NOVEMBER 8, 4:00 PM

A celebration of Purcell and Handel. Choral Evensong with Purcell's *O Sing Unto the Lord* and Handel's *As Pants the Hart*. Chamber Choir of St. Peter's, Martha Johnson, director, and Baroque strings of Sarum Consort. Reception follows. St. Peter's Church in the Great Valley, Church Rd-between Swedesford Rd & Yellow Springs, Malvern PA 610.644.2261 [www.stpetersgv.org](http://www.stpetersgv.org)

### SUNDAY, NOVEMBER 8, 4:00 PM

A service of Choral Evensong featuring the Bryn Mawr Chamber Singers performing Howells' *Magnificat and Nunc Dimittis in b minor* and Durufle's *Quatre Motets Sur Des Thèmes Grégoriens*. Free will offering. Bryn Mawr Presbyterian Church, Chapel, 625 Montgomery Ave, Bryn Mawr PA 610.525.2821 [www.bmpc.org/finearts](http://www.bmpc.org/finearts)

### SUNDAY, NOVEMBER 8, 7:30 PM

Haydn's *Lord Nelson Mass* and Mendelssohn's *Hymn of Praise*. The Wayne Oratorio Society, a ministry of Wayne Presbyterian Church. 180 voice choir & professional orchestra and soloists. Free will offering. Handicapped accessible. Wayne Presbyterian Church, 125 E. Lancaster Ave, Wayne PA 610.688.8700 [www.waynepres.org](http://www.waynepres.org)

### THURSDAY, NOVEMBER 12, 12:30 PM

Nicholas Bideler, organ. After Noon Concert Series: 30-minute recitals on Thursdays at 12:30 p.m. Princeton University-Chapel, Nassau and Washington Rds., Princeton NJ 609.258.3654 [eplutz@princeton.edu](mailto:eplutz@princeton.edu) [www.princeton.edu/~choir/](http://www.princeton.edu/~choir/)

### FRIDAY, NOVEMBER 13, 8:00 PM

Eric Plutz, organ. Performing Peter Sykes' transcription of Holst's *The Planets*. Admission: \$15, Students free. Princeton University-Chapel, Nassau and Washington Rds., Princeton NJ 609.258.3654 [eplutz@princeton.edu](mailto:eplutz@princeton.edu) [www.princeton.edu/~choir/](http://www.princeton.edu/~choir/)

## POSITIONS AVAILABLE

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### ORGANIST

Elverson United Methodist Church  
32 E. Main St., Elverson, PA 19520  
610-286-9460

Elverson United Methodist Church seeks an organist to play at our Sunday service and specially designated services. The organist will also accompany the choir, attend weekly rehearsals and work as a team with the music director. Approximately 6 hours per week, Pipe organ. Salary is \$6,000. Interested candidates should forward their resume to Mr. Victor Pronesti at [vfpronesti@dejazzd.com](mailto:vfpronesti@dejazzd.com) or mail it to the church address above.

### ORGANIST

St Luke's Evangelical Lutheran Church  
20 Church Rd., Hellertown, PA 18055

St Luke's Church at Old Williams is looking for a part-time organist for an average of 6-10 hours a week, to include one choir practice and one Sunday service. There may also be special festival services throughout the year.

Organist is to provide preludes, offertories and postludes appropriate to the day / liturgical season. We need a person who can work as a team member and minister of music with the pastor and worship and music committee and choir director to assist the congregation to engage in worship through music.

The instrument is a three-manual Allen Renaissance organ, and includes a MIDI unit. Church also has a Yamaha Clavinova which is used for choir accompaniment. Organist may also serve in other capacities in future. This is a salaried position. Send resume and three references. Inquiries at 484-661-1927.

### ORGANIST/CHOIR ACCOMPANIST

St. Peter's Pikeland United Church of Christ  
1193 Clover Mill Road, Chester Springs, PA 19425  
610-933-6419  
[www.stpeterspikeland.org](http://www.stpeterspikeland.org)

St. Peter's Pikeland UCC is a family-oriented church with a highly valued music ministry. We are seeking a part-time Organist/Choir Accompanist to join our music ministry. St. Peter's, located in Chester County near Philadelphia, has an established music program supporting a traditional worship service with Adult and Children's Choirs.

Responsibilities include providing traditional worship service music and accompanying the Adult and Children's Choirs; One traditional 10:00 a.m. service; Thursday evening Adult Choir rehearsal; Sunday morning Children's Choir rehearsal; Availability for other services as needed, including weddings and funerals. Instruments include an Allen 2-manual Digital Organ, piano, and Clavinova CVP30. Other opportunities exist

for musical leadership, such as a Handbell Choir. Compensation is in the \$10,000-12,000 range and is based upon experience. A complete job description is available from St. Peter's Pikeland UCC, and more information about our church is available at our website, [www.stpeterspikeland.org](http://www.stpeterspikeland.org).

For further information and to apply, write St. Peter's Pikeland United Church of Christ, Attn: Organist/Choir Accompanist Search Leader, 1193 Clover Mill Road, Chester Springs, PA, 19425; or email St. Peter's at [stpetersuc@verizon.net](mailto:stpetersuc@verizon.net); or phone the Church, office at 610-933-6419.

### DIRECTOR OF MUSIC

St John's United Church of Christ  
315 Gay Street, Phoenixville, PA 19460  
610-933-5311

St. John's United Church of Christ is seeking a Director of Music with full responsibility for the music program including: playing the organ for 10:45 am service and for special services throughout the church year, selecting and preparing preludes and postludes appropriate to the day / liturgical season and selecting anthems for and directing the adult cancel choir, a youth choir, and a handbell choir. Church has a two manual Austin pipe organ. Current salary is \$14,500.00 with paid vacation. Applicants should send a resume and letter of interest to Organist Search c/o Ruth Brobst, St John's UCC, 315 Gay Street, Phoenixville, PA 19460 or reply via e-mail: [gruber@stjohnsucc.com](mailto:gruber@stjohnsucc.com)

### ORGANIST/CHOIR DIRECTOR

St. John's Evangelical Lutheran Church  
Folcroft, PA  
610- 583-4977

St. John's is seeking a church musician to provide musical leadership to enhance our worship experience.

Responsibilities include:

- Playing the organ or electric piano for all services throughout the church year (one Sunday morning service, mid-week Lenten services and other festival services throughout the year)
- Selecting and preparing preludes, offertories and postludes appropriate to the day/liturgical season
- Planning, in consultation with the pastor and worship and music committee, special services (i.e. Thanksgiving, Good Friday, weddings, funerals etc).
- Selecting anthems for and directing the choir.

The position involves approximately 6-10 hours per week (Sunday morning along with evening choir rehearsal during the week). Interested candidates should contact Pastor Cindy Ray at the number above.

## TUESDAY NOON RECITALS



ANDREW HELLER, COORDINATOR  
610-789-0146, ANDREW.HELLER@AGOPHILA.ORG

### NOVEMBER, 2009

St. Peter's in the Great Valley  
2475 St. Peter's Road  
Malvern, PA. 19355

610-644-2261

HOST ORGANIST: Martha Johnson

ORGAN: Bigelow, tracker, 2 manuals, 10 ranks

#### RECITALS:

##### NOVEMBER

3: Andrew Heller  
10: Vernon Williams  
17: Martha Johnson  
24: William Gatens

NEXT MONTH (December): St. Basil the Great, Kimberton (Rodgers organ)

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Calendar of Events  
Continued from page 7

#### SATURDAY, NOVEMBER 14, 4:00 PM

Rutgers University Collegium Musicum, Andrew Kirkman, director. Concert of early choral music composed for the Sistine Chapel by Morales, Festa and Carpentras. Freewill offering, with a suggested donation of \$10. Reception following. First United Methodist Church of Germantown, 6001 Germantown Ave, Philadelphia PA [www.fumcog.org/music](http://www.fumcog.org/music)

#### SUNDAY, NOVEMBER 15, 3:00 PM

Timothy Harrell, organ. Featuring Widor's *Symphony No. 5*. Free will offering. Reception following. Good Shepherd Lutheran Church, 1335 Old Carriage Rd, Northampton, PA 610.262.9517

#### THURSDAY, NOVEMBER 19, 12:30 PM

Michael Diorio, organ. After Noon Concert Series: 30-minute recitals on Thursdays at 12:30 p.m. Princeton University-Chapel, Nassau and Washington Rds., Princeton NJ 609.258.3654 [eplutz@princeton.edu](mailto:eplutz@princeton.edu) [www.princeton.edu/~choir/](http://www.princeton.edu/~choir/)

#### SUNDAY, NOVEMBER 29, 3:00 PM

15th Annual Handel's *Messiah*-Sing. Paul Fleckenstein, organist, Iris Fairfax, soprano, Lois Babbitt, alto, Toffer Mihalka, tenor, James Kirk, bass, Dennis Elwell, Conductor. Free will offering, child care, handicapped accessible. Wine and Cheese. Overbrook Presbyterian Church, 6376 City Ave, Philadelphia PA 215.877.2744 [www.overbrookpresb.org](http://www.overbrookpresb.org)

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The Labyrinth of the World  
and the Paradise of the Heart

text by J-A Comenius music by Petr Eben

Kathleen Scheide, organist John Cook, narrator

All Hallows Episcopal Church, Wyncote

262 Bent Road  
Wyncote, PA 19095  
215-885-1641

Sunday, November 1, 2009 4 o'clock

## VOX HUMANA

## CANDLELIGHT CHORAL EVENSONG

The Choir of St. John's Episcopal Church at 76 Market Street in Salem, NJ will sing a special Candlelight Choral Evensong on All Saints Day, November 1, 2009 at 4:00 PM. Evensong is a beautiful contemplative service of music, scripture, and prayers with ancient roots in the Anglican Church. St. John's Church building, erected in 1838, in a blend of Norman and Gothic styles, is an appropriate setting for such a service. The choir of volunteer and professional singers, under the direction of Minister of Music, William Clisham, and assisted by organist Joanne Owen, Minister of Music Emerita, will offer music of Marcel Dupré, Stanley Marchant, Graham Ellis, Joseph Barnby, James Biery, K. Lee Scott, Robert Shaw & Alice Parker, and Leon Boellman. A reception will follow the Candlelight Choral Evensong service in the Fellowship Hall on the first level of the Parish House, next to the Church Sanctuary. Parking is available behind the Parish House. St. John's Church is located at the corner of Market Street and Grant Street in Salem. There is no admission charge. A free-will offering will be collected to benefit St. John's benevolence ministries. All are welcome. For more information, please call St. John's Episcopal Church: (856) 935-1798.

## DESTINATION: UNEXPECTED

Reflections on beginning a career in church music  
By Andrew Hauze

*(Andrew, a member of our chapter, recently received the AAGO and ChM certificates in the same year and with distinction!)*



Andrew Hauze

Being asked to write an autobiographical sketch for *Crescendo* has made me take stock of my musical life: how did it come to be that an aspiring operatic conductor came to find his calling as a church musician?

When I was fifteen, my father, a pastor in the UCC, suggested that I take up the organ. For several years I had been bent on becoming an orchestral conductor, and this foray into the strange world of the piped behemoth seemed like an odd detour to me. "Give it a try," he said, adding that it would be a good way to support my income as I tried to sustain myself as a musician.

So, with uncertainty, I began lessons. I was fortunate enough to live near Lebanon Valley College, in Annville, PA, where I studied with Shelly Moorman-Stahlman. After the first lesson, I was hooked. I couldn't learn enough about the instrument, repertoire, and technique. Shelly helped me to realize that the organ was a logical extension of my interest in conducting: after all, what could be more challenging than the multi-tasking required at the organ console? She showed me that the organ would increase my abilities to synthesize music, bringing many disparate strands

of counterpoint into a coherent whole.

A year later, when I entered Simon's Rock College of Bard, a small liberal arts school tucked away in the Berkshires, I was lucky to find Albert Sly, a pupil of Dupré, to teach me. Mr. Sly taught me to breathe in my playing, and he encouraged me to improvise. We had our lessons on the 1883 Hilborne Roosevelt organ in the First Congregational Church in Great Barrington, MA, and the whole experience was like a step back in time, studying the grand Romantic tradition on this historic instrument.

When I transferred to Swarthmore, I again found a wonderful teacher in Jeff Brillhart, who expanded my repertoire, and further showed me that what I learned at the organ did not have to stay in the organ loft. Learning to increase the level of nuance in my playing taught me to listen better to the orchestras that I was conducting, to be less caught up in what I was doing with my hands, and more aware of the overall result.

At Swarthmore I was also drawn into the world of singers: when my then friend, now wife, Emily, suggested to her voice teacher, Julian Rodescu, that I come along on their summer vocal program in Florence, I never dreamed that this would lead to four such stays in Italy, and a continued branch of my career as a vocal coach.

After graduating from Swarthmore, I entered Curtis as a conducting major. The program was intense and very concentrated, so I sadly had little time to take advantage of the rich Philadelphia organ world. However, my mind was still fixed on the opera pit. I was conducting operas at Swarthmore and at Curtis, and in my last year of school I became the Director of the Swarthmore College Orchestra. Though I had stopped studying the organ formally, I was constantly employed on Sunday mornings, particularly for three years at University Lutheran Church of the Incarnation at 37th and Chestnut. I was taken in by the power of the liturgy and the collegiality of community music-making I found there.

When I graduated from school, I was surprised when I took account of the point that I had reached. I was loving my work with amateur and developing musicians, both in church, in the orchestra at Swarthmore, and in coaching young singers. Emily and I had fallen in love with Philadelphia, and we decided to make our home here. I was feeling a particular calling to devote most of my time to church music, and I am delighted to make this dream a reality with my current position as Minister of Music at Church of the Holy Trinity in West Chester. I continue at Swarthmore, conducting the orchestra and teaching a class on Conducting and Orchestration, and I also coach singers at the Bryn Mawr Conservatory.

For me, being an organist and conductor enables me to live out the teaching of all of the music that I am involved with. The English theologian Jeremy Begbie writes in his recent work, *Resounding Truth*, of "Pentecostal Polyphony" with these words: "As Jesus' disciples could understand one another, though speaking in different tongues, on the day of Pentecost, so I feel music helps us to deepen our sense of human community and compassion, regardless of one's faith." I am very grateful to the AGO for the outstanding certification program: it has enabled me (like so many others) to continue my education in a structured way, and to always strive to achieve another goal.

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Dean's Message  
Continued from page 2

I've spoken to five churches seeking to "hire" musicians that fall into this latter category.)

The "pay to play" approach has precedence elsewhere. In her pre-concert chat with Michael Barone, Jane Parker Smith noted that many churches in London are renting out the organs for practice usage. She indicated that if she did not have her church position, the cost of practice usage to cover her 6 hours of daily rehearsal would far exceed her income. There are many choral societies in major urban centers that rely on "pay to play" (or pay to sing), where the singers provide their own scores, and remit a membership

As the number of religious institutions that can afford to provide salaries, even part-time salaries, to musicians, continues to dwindle, we will see the roles of supplier and consumer reverse and "pay to play" will become the prevailing construct. None of this should diminish the sheer love for the organ and its music. It is simply a reality of the economic trend.

fee in order to participate. In the sport of golf, "pay to play" is most common. One institution provides the golf course, and those who enjoy the sport pay for the privilege of using the course.

As the number of religious institutions that can afford to provide salaries, even part-time salaries, to musicians, continues to dwindle, we will see the roles of supplier and consumer reverse and "pay to play" will become the prevailing construct. None of this should diminish the sheer love for the organ and its music. It is simply a reality of the economic trend.

Oddly, the institutions that are embracing the "pay to play" approach are dominated by those that have the lowest quality instruments. In time, I expect we can see this trend reverse such that those institutions with the finest instruments will charge the most for "pay to play", just as the better golf courses now charge a premium for tee times.

Also, similar to golf, there will remain a handful of professionals whom audiences will pay to see. It is quite likely that we in Philadelphia will remain blessed to see each subsequent "Tiger Woods" of the organ world pass through Curtis. However, it is likely that the "time on the tour" of the organ pros will soon mirror the time that golf pros spend in active competition.

Another economic concept, that of Baumol's cost disease, further exacerbates the shortage of institutions that can afford to provide salaries. For most jobs, the wages increase as the productivity increases. However, for musicians, productivity for live performances is not increasing. It still requires four string players to perform a string quartet, and the time required to learn and to perform the work has not been greatly reduced. The productivity is the same as it was in the nineteenth century. However, salaries (for those receiving compensation) have increased since the nineteenth century, due to wage competition from other sectors.

Regarding this concept, in *Wikipedia*, we read, "The rise of wages in jobs without productivity gains is caused by the necessity to compete for employ-

ees with jobs that did experience gains and hence can naturally pay higher salaries, just as classical economics predicts. For instance, if the music industry pays its musicians 19th century style salaries, the musicians may decide to quit and get a job at an automobile factory where salaries are commensurate to high labor productivity. Hence, musicians' salaries are increased not due to labor productivity increases in the music industry, but rather due to productivity and wage increases in other industries."

The challenge of Baumol's cost disease to the demand side is that it decreases the number of religious institutions that have the resources to compensate the musicians.

However, the classical economic trend that increases in wages be associated with increased productivity does have some influence on the music industry.

Those commanding significantly increased wages over the nineteenth century are playing to larger audiences (typically via recordings). At the end of the nineteenth century, even organists demonstrated productivity increases as notable performers, such as Edwin Lemare, demonstrated that one person with an organ, could suffice for an entire symphony orchestra. Today we can observe similar phenomena when Hector Olivera plays the *Firebird Suite*, when Cameron Carpenter plays film music from *Raiders of the Lost Ark*, or Peter Conte plays the overture to *Candide*. (Not only are all of those performances truly thrilling, they also demonstrate significant increases in productivity.)

A fine pianist has recently increased productivity by recording accompaniments for mass distribution to provide a rehearsal aid. Interestingly, an Amazon.com review of one group of these accompaniments indicates, "The next best thing to having a pianist right there with you. Even if you play, it is

not the best situation to play for yourself while rehearsing alone. And you can absolutely use these tracks for live performances." While this commodity certainly provides advantage to singers seeking to practice, it has the added effect of decreasing the demand for accompanists.

Likewise, in music for television and film, we find increased productivity as the composer-arranger, using software packages with automated orchestration engines and sophisticated sequencers, will single-handedly produce and edit a musical sound track. Instead of employing a live orchestra, requiring many players, much rehearsal time, and several recording takes, one individual produces the output in record time.

Even among the stellar performers represented by the major promoters seek to increase their productivity. They will often travel from venue to venue repeating works along the way. (For sacred musicians, how many could get by playing the same works week after week?)

Continued on page 12

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*Dean's Message*  
*Continued from page 11*

So, shortage or surplus, what does economics tell us? There is a shortage of positions that provide reasonable salaries in our cost-diseased industry. here is a surplus of organists seeking positions with reasonable salaries and reasonable instruments. There is a shortage of organists, at the present time, willing to "pay to play".

So, what should be done to remedy the situation? In order to increase the number of organists who are willing to "pay to play", perhaps we should focus on entrepreneurial education for organists, so that they will have the resources to be able to "pay to play". We can work to make institutions aware that they are offering "pay to play" opportunities, and help them to increase the quality of their offerings.

To avoid the productivity stagnation characterized as Baumol's cost disease, we should find ways that we can collectively increase productivity. Perhaps organists should move from church to church each week, playing the same works at each. This would amortize the "learning curve" for new works against multiple performances, increasing productivity. Additionally, perhaps we should encourage religious institutions to move away from the concept of all having their worship services at the same time. From an economic standpoint, it would be much more prudent for services to be spread across the week. One organist could then play some 20 or more services a week, repeating the same literature (which only has to be learned once). Likewise the same homilist could move from place to place in the same fashion. Think of the economic advantage!

Of course, the increase in productivity will be coupled with a decrease in demand. To avoid additional surplus, we can encourage our schools to treat organ training much as they do their courses in golf. It's a delightful avocation that provides lifelong enjoyment! By doing so, the schools would not delude students into thinking it will be a means of employment. Students likewise will then undertake training in endeavors that will pay the mortgage, and may also find that they have the resources to "pay to play". They may also have the resources to compete when a bride auctions off the privilege of playing for her wedding to the highest bidder.

So, as we enter the month of Thanksgiving, those of you who have had the privilege of playing an instrument at all in the last year should give thanks that there were resources to maintain the instrument to allow for it. Those of you who received any compensation beyond your expenses should rejoice for the exceeding abundance. And those of you who find that playing the organ allows you to make your mortgage payments have received the richest of financial rewards. After viewing the economic situation, we can also give thanks for the schools whose actions will help to reduce the surplus of organists.

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NEWSLETTER OF THE PHILADELPHIA CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

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