

CRESCENDO

APRIL 2010

VOLUME LXXII, NO. 8

NEWSLETTER OF THE PHILADELPHIA CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

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Isabelle Demers, in Concert
Tenth anniversary of the Martin Ott Organ
Sunday, 18 April 2010
4:00 pm

Trinity Evangelical Lutheran Church
1000 West Main Street
Lansdale, Pennsylvania 19446

The 70-rank, 55-stop, opus 90-1999 of Martin Ott Organ Company was dedicated 5 March 2000. Together with Trinity Church, the Philadelphia Chapter of the American Guild of Organists is delighted to co-sponsor the performance of Isabelle Demers at the occasion of the tenth anniversary season of the instrument.

Isabelle Demers at the organ is a force of nature—a diminutive dynamo to whom *La Presse* in Montréal attributed "vehement virtuosity." A native of Québec, she is rapidly becoming recognized as one of North America's most virtuosic organists.

Continued on page 10

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 supplied in an attachment), or mailed. A hard copy should be included for display ads. 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.

Advertising Rates

Camera-ready:	One-Time	Season
1/8 page:	\$40	\$285
1/4 page:	\$70	\$530
1/2 page:	\$85	\$630
full page:	\$140	
Professional card:	N/A	\$60
(members only; no phone numbers)		

Composition/Design, add \$95 per hour.

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Benchwarming

Major televised award shows engage people to serve as "seat fillers" to maintain the appearance, to the television audience, of a full house. As soon as the seat holder exits, the seat warmer moves into the place, with instructions to always face guests as filing into the rows, but not to speak to them. If anyone asks what they are doing, they are to flash the back of their pass on which is printed: "Hello, I am temporarily filling this seat for camera purposes. Thank you."



Within the organ community, we also have our "seat warmers", although, given the nature of the instrument, they should more appropriately be called "bench warmers". The comparison between our "bench warmers" and the athletic team reserve players known as "benchwarmers" (without a space) is worth consideration. Given that many of you will be reading this for the first time just after Easter, when your thoughts are turning to vacation and some relaxation after that most busy season, it seems appropriate to focus this month's dean's letter on considerations surround the substitute organist, or the benchwarmer.

Like a "seat filler" at the Academy Awards, the "bench warmer" ensures continuity during the absence of the resident musician. "Benchwarmers" typically sit on the sidelines, eagerly awaiting an opportunity to get into the game. Unlike the "seat fillers", though, organist "bench warmers" are expected to perform duties beyond just sitting at the console. They are much more like the athletic "benchwarmers": when called to action, they must fully engage in the ongoing event in lieu of the "starting player". A major difference between most organist "benchwarmers" and the athletic reserve players is that the latter practice with the team. I have met very few substitute organists who are consistently rehearsing, each week, with the "team" of worship leaders, choirs, etc., with whom they must work when they are called into service. Unlike the athletic reserve players, our benchwarmers are not compensated during the "waiting times", but only receive a stipend when they get into the game. Additionally, our benchwarmers, because they are not in the "first string", do not have the luxury of access to practice facilities. (Imagine what might happen to an athletic team if their reserve players were not provided the facilities or resources to practice until the coach made the decision to send them into the game!)

Some who employ our organist benchwarmers apparently contend that the benchwarmer should be securing rehearsal facilities, and maintaining skill sets during the entire year at their own expense. From a business economics standpoint, this would translate into amortizing the rental of rehearsal space, or purchase of rehearsal instrument, across all the playing engagements during the amortization period. While the depreciation schedules for musical instruments are not flat within IRS schedules, for quick estimation purposes, let's consider a flat schedule. If a benchwarmer secured a rehearsal instrument for \$42,000, over the 7-year IRS depreciation life, that would be \$6,000/year. During the course of a year, if the benchwarmer were called into the game for 30 appearances, \$200 of remuneration would be needed to address the rehearsal facility cost. If one then considers the amount of time spent throughout the year maintaining a basic skill set, and estimates a rather low one hour/day, this would lead to 12 hours/engagement on average. Minimum wage is currently \$7.25/hour. Thus to account for just maintaining a minimal skill set, \$87 represents a minimum compensation. If the benchwarmer is more accomplished or more trained than deserving of minimum wage, or if (due to competing economic trends) their time is more valuable, that cost element could certainly be greater. Among those who substitute, per hour time valuation could easily be \$25, \$50, \$75, or greater. These would translate into \$300, \$600, or \$900 average "value" of the hours to be balanced against basic skill retention. So, to just be ready to be called into the game an average of 30 times a year, the compensation should be at least \$287, and it can easily be argued that it should be upwards of \$500 to \$1100. Of course, if the substitute is NOT getting at least 30 playing engagements each year, the cost of "being prepared" must be amortized against a smaller number, and the cost will go up proportionally. If a substitute is only called upon 10 times in a year, the amortized "preparedness cost" would thus be \$861 to \$3300/event.

It is quite important to note that this figure is just "to be prepared", to be skilled adequately, to undertake a substitute engagement. In other business endeavors, this might be considered a general and administrative,

REGISTRAR'S CORNER

JOE LEWIS, REGISTRAR

CURRENT MEMBERSHIP

At publication time, we stand at 391 members. We welcome Eric Dolch of New Gretna NJ, Patricia Gould (Keaton) of Tuckerton NJ, and Joseph Guidotti and William Riley, both of Philadelphia, into the membership. Please greet them warmly at upcoming chapter events.

DUES PROCESS for 2010-2011 BEGINS IN MAY

Last month I mentioned that there will be NO increase in dues amounts for the upcoming 2010-2011 year. Our renewal program will start in May, and all members will receive a personalized renewal form in the mail before the end of that month. This form lists all of the data that we have on file for you, including addresses, phone numbers, e mail addresses, institutional affiliations, AGO and academic degrees, and your membership category. Please take time to make corrections to all data by crossing out incorrect entries and writing the corrections nearby. Also, those wishing to be on next year's Sub List must indicate that on the form. Some members do not include the form but simply send only a check; this really confuses us as to how monies are to be allocated and whether our data is truly accurate. So, please review the form carefully, revise it, sign it, and mail it back to me ASAP.

BIG CHANGE COMING IN CHAPTER DIRECTORY PUBLISHING DATE

In the past, our chapter Membership Directory was usually published in January or about in the middle of the AGO membership year, which runs from July 1 to June 30. This was done to ensure that almost all member names were included, since some late renewals were still coming in through late fall and early winter. Upon my recommendation as Registrar, and by approval of the Executive Committee, the 2011 Directory will be published in October this year. This change means that it is important that your renewal reach me as early as possible, or your name and address may not appear in the new Directory. We hope that this change will encourage members to renew as soon as their form reaches them. This will also make dues data that is sent to AGO HQ in New York arrive more quickly within their set time deadlines. We thank you for noting this change and for helping us to improve the dues reporting system.

Joe Lewis, Registrar
Registrar@agophila.org
610-935-0895

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PHILADELPHIA
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AMERICAN GUILD
OF ORGANISTS

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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?
Need to purchase a set of chapter mailing labels for your next music event?

Contact our Registrar, Joe Lewis at: 49 North Spring Lane, Phoenixville, PA 19460
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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

Sunday, January 3, 2010, 5:00-8:00pm
A Holiday Party
Pot-luck Dinner and Christmas Conviviality
Home of Roy Harker and Bob Ranando, Philadelphia, PA

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

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

Sunday, 18 April, 2010, 4:00pm
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
CAMERON CARPENTER

Saturday, 8 May, 2010, 3:00pm
PAUL JACOBS

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
Debra S. Bacak	Sellersville, PA	215-257-0553
Dr. David P. Beatty	Hanover, MD	215-518-1025
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D. Stephen Cable	Bethlehem, PA	610-865-4984
Barbara A. Cahill	Norristown, PA	484-684-7653
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Karen B. Fallows	Hatfield, PA	215-822-6762
Ralph E. Fisher	Philadelphia, PA	215-732-1408
Dr. Jeremy J. Flood	Philadelphia, PA	215-625-2747
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Robert H. Frederick	Philadelphia, PA	215-755-7648
Philip A. Gehman	Fort Washington, PA	215-643-7646
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Ahreum Han	New Haven, CT	732-742-8438
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Marianne Lipson	Philadelphia, PA	215-923-9132
David Clark Little	Feasterville, PA	215-953-0352
Elizabeth A. Manus	St. Davids, PA	610-293-9002
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John I. McEnerney	Doylestown, PA	215-794-7388
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John M. Moore	Solebury, PA	215-348-2358
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Joanne K. Owen	Pilesgrove, NJ	856-769-3212
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Caroline J. Robinson	Philadelphia, PA	864-561-7695
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John Van Sant	Trenton, NJ	609-656-8428
Mary Louise Varricchione-Lyon	Doylestown, PA	215-348-9507
Karen Whitney	Philadelphia, PA	215-424-8450
Esther Wideman	Philadelphia, PA	215-687-6258
John C. Williams	Doylestown, PA	215-230-8915
John M. Wozniak	Ardmore, PA	484-412-8763

CALENDAR OF EVENTS

TIMOTHY M. EVERS, COORDINATOR
610-688-8700, x227 • TIM.EVERS@AGOPHILA.ORG

FRIDAY, APRIL 2, 3:00 PM

Haiti Benefit Concert - Mozart *Requiem* - orchestra, chorus, soloists, Gordon Turk, director. Free will offering. All concert proceeds go to Episcopal Relief Fund for Haiti. Handicapped accessible. St. Mary's Episcopal Church, Lancaster & Louella Aves, Wayne PA 610.688.1313 www.stmaryswaynepa.org

TUESDAY, APRIL 6, 12:00 PM

David Furniss, organ. Philadelphia AGO's Tuesday Noon Recitals. Free admission. St. John's United Church of Christ, 500 W Main St, Lansdale PA 215.855.5489 www.st-johns-ucc.org

TUESDAY, APRIL 6, 12:10 PM

Matthew Balaban, organ. Noon-Ten Concerts "Music in Midtown at Midday." Suggested donation: \$5. St. John's Evangelical Lutheran Church, 32 S 5th St, Allentown PA 610.435.1641 www.stjohnsallentown.org

SATURDAY, APRIL 10, 10:00 AM

PIPE ORGAN PALOOZA, a workshop for teens. Lawrence dePasquale and John Breslin, clinicians. Registration fee: \$20. Call Joanne Owen for details, 856-769-3212 Pittsgrove Presbyterian Church, 312 Daretown Rd., Daretown, NJ 856.358.1104 www.daretownpres.org

TUESDAY, APRIL 13, 12:00 PM

Karen Fallows, organ. Philadelphia AGO's Tuesday Noon Recitals. Free admission. St. John's United Church of Christ, 500 W Main St, Lansdale PA 215.855.5489 www.st-johns-ucc.org

TUESDAY, APRIL 13, 12:10 PM

Richard Spotts, organ. Noon-Ten Concerts "Music in Midtown at Midday." Program is all Tournemire. Suggested donation: \$5. St. John's Evangelical Lutheran Church, 32 S 5th St, Allentown PA 610.435.1641 www.stjohnsallentown.org

SATURDAY, APRIL 17, 8:00 PM

"Ancient Voices," The University of Pennsylvania's early music vocal ensemble. Music of Encina, Josquin Desprez, Mantovano, Monteverdi, and Byrd. Grace Epiphany Church, 224 E. Gowen Ave, Mt. Airy PA 215.248.2950 www.grace-epi.org

TUESDAY, APRIL 20, 12:00 PM

Young Shim, organ. Philadelphia AGO's Tuesday Noon Recitals. Free admission. St. John's United Church of Christ, 500 W Main St, Lansdale PA 215.855.5489 www.st-johns-ucc.org

TUESDAY, APRIL 20, 12:10 PM

Allen Artz, organ. Noon-Ten Concerts "Music in Midtown at Midday." Suggested donation: \$5. St. John's Evangelical Lutheran Church, 32 S 5th St, Allentown PA 610.435.1641 www.stjohnsallentown.org

SATURDAY, APRIL 24, 3:00 PM

Mozart *Requiem*, presented by the Westminster Chancel Choir and the Kennett Symphony of Chester County. Tickets available at the door or through www.kennettsymphony.org. Westminster Presbyterian Church, 10 W Pleasant Grove Rd, West Chester PA 610.399.3377 www.westminsterpc.org

SATURDAY, APRIL 24, 8:00 PM

Mozart *Requiem*, presented by the Westminster Chancel Choir and the Kennett Symphony of Chester County. Tickets available at the door or through www.kennettsymphony.org. Westminster Presbyterian Church, 10 W Pleasant Grove Rd, West Chester PA 610.399.3377 www.westminsterpc.org

SUNDAY, APRIL 25, 3:00 PM

DUELING ORGANS - Gordon Turk (1855 Jardine) and Michael Stairs (1955 Moëller). The event is free and open to the public. For information or directions, call Joanne Owen 856-769-3212 Pittsgrove Presbyterian Church, 312 Daretown Rd., Daretown, NJ 856.358.1104 www.daretownpres.org

TUESDAY, APRIL 27, 12:00 PM

Terry Schnarr, organ. Philadelphia AGO's Tuesday Noon Recitals. Free admission. St. John's United Church of Christ, 500 W Main St, Lansdale PA 215.855.5489 www.st-johns-ucc.org

TUESDAY, APRIL 27, 12:10 PM

Stephen Williams, organ. Noon-Ten Concerts "Music in Midtown at Midday." Suggested donation: \$5. St. John's Evangelical Lutheran Church, 32 S 5th St, Allentown PA 610.435.1641 www.stjohnsallentown.org

FRIDAY, APRIL 30, 8:00 PM

An evening with the Eric Mintel Jazz Quartet in a Tribute to Dave Brubeck. Donations at the door. Carmel Presbyterian Church, Edge Hill Rd at Limekiln Pk (rt. 152), Glenside PA 215.887.1074 www.presbycarmel.org

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POSITIONS AVAILABLE

ALLEN POPJOY, COORDINATOR
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ORGANIST

Gloria Dei Church
570 Welsh Road, Huntingdon Valley PA 19006
215-947-8200

Gloria Dei Church is seeking an organist for their 11am service. The organ is a large 3-manual Allen with a brand new MIDI Ensemble Tone. Responsibilities include: prelude, 4-5 hymns (with doxology) offertory, postlude and occasional accompanist duties. There is no mid-week commitment. We seek someone to play for 36 Sunday services a year plus 6 additional services (Thanksgiving Eve, 3 Christmas Eve, Ash Wednesday, and Good Friday) Pay is \$200 per service. Starting date is May 9. Contact Jerrett L. Hansen, senior pastor, at 215-947-8200 X225 or DrJ700@aol.com if interested.

ORGANIST/CHOIRMASTER

Christ Church, Ithan
536 Conestoga Road, Villanova, PA 19085
610.688.1110
www.christchurchithan.org

Christ Church, Ithan is seeking an Organist/Choirmaster with a background in Episcopal/Anglican liturgy, traditional hymnody and choral music.

There is one Sunday service and one rehearsal prior to the service, with additional services such as Christmas, Ash Wednesday, the Triduum and Thanksgiving. There are NO mid-week rehearsals unless required by the Choirmaster. The choir is an integral part of the parish life. There are five paid soloists (covering each voice part) with additional volunteers. The organ is a recently restored and enhanced Tellers with a great deal of versatility. The organ was designed with concert performance standards and it is well balanced for all repertoire. It consists of 22 ranks/40 stops and 2 manuals.

The church is in the English cathedral style, designed by Theophilus Parsons Chandler, and is an intimate and warm space. The congregation is friendly and welcoming to all. Additional information, including the Parish Information Booklet, is available on the church's website.

The position requires 10-15 hours per week and the salary range is between \$17,000 and \$19,000 based on experience.

Please send your resume to ORGANIST/CHOIRMASTER SEARCH at the above address, or fax to 610.688.1198 or e-mail to kmoroney@christchurchithan.org

DIRECTOR OF MUSIC MINISTRY

Shenkel United Church of Christ
1580 Shenkel Road, Pottstown, PA 19465
610-326-3535
www.shenkelucc.org

Shenkel United Church of Christ, a congregation of more than 300 members with a reputation for friendliness is seeking a Director of

Music Ministry, who is looking to bring skills and passion to a congregation where creativity and flexibility will be welcomed and encouraged. We offer a competitive salary commensurate with experience. To apply please contact Barbara Brown at shenkelucc@aol.com or 610-326-3535

ORGANIST/PIANIST/ACCOMPANIST

Sacred Heart Church
103 Fourth Street, Riverton, NJ 08077

Sacred Heart Church, a large, vibrant, Roman Catholic community located five minutes from the Tacony/Palmyra bridge, is looking for an Associate Liturgical Musician to provide organ, piano, choral accompaniment and congregational accompaniment at two of its Sunday weekend Liturgies and Holy days. Duties also include one Thursday night rehearsal (7-9 pm), every other wedding and second call after the Director of Music for funerals. Applicant must be equally skilled at the piano and organ, and be able to coordinate and direct a choir at Sunday Liturgy if necessary. A full job description (including Microsoft Word or PDF download) can be found at our website – www.sacredheartmusicministry.org. Please contact Mark McKeever, Director of Music, at 856-829-0090 x 22 or by e-mailing mark@sacredheartmusicministry.org to apply, for more information and for remuneration schedule.

CHURCH MUSICIAN / ORGANIST

Tabernacle Evangelical Lutheran Church
5843 Spruce Street, Philadelphia, Pa. 19139
215-632-1445

We are seeking a part time organist / minister of music who is skilled on organ/keyboard, and has experience directing church choirs. The person must be comfortable playing a variety of musical styles, including traditional hymns and anthems, gospel, and contemporary Christian praise and worship. Experience in playing our pipe organ is desirable, but not mandatory.

A strong personal faith in Christ and spiritual maturity is desired, as this person will be responsible for selecting the music used during the Sunday worship services and rehearsing the choir each week.

We are a small urban church in West Philadelphia. We are in the midst of a transition, and seek to infuse our worship services with renewed spiritual energy. This is a great opportunity for candidates eager to build a strong music component in a church that loves to sing.

Salary is negotiable. All interested candidates should e-mail your resume and letter of interest to Mr. Samuel Barham, at the church address above, or contact at (267) 632-1445;

Driver00719139@yahoo.com; or call the church office at 215-748-5533.

ORGANIST/MUSIC DIRECTOR

University Lutheran Church of the Incarnation, Philadelphia
3637 Chestnut Street, Philadelphia, PA 19104

Spirited, active and unique congregation is seeking a well-rounded, versatile musician as organist and choir director, with a strong knowledge

Continued on page 8

Positions available
Continued from page 7

of Lutheran or Episcopal liturgy. Organ is a two manual baroque style tracker-pneumatic. One choir (including 2 paid soloists) rehearses Sunday mornings prior to worship. A variety of vocal and instrumental talent is available in the congregation. No regular weeknight obligations other than major festivals and holy days and the occasional planning committee meeting. We are seeking a candidate who is able to lead us in worship through song and liturgy, introduce and teach new hymns and settings and participate in the spiritual life of the church. We are a diverse congregation that appreciates many types of music, is open to new ideas and loves to sing. We are an inclusive and welcoming community, sharing Christ on campus (University of Pennsylvania/Drexel University) and in the community. Salary negotiable. Position available beginning February, 2010. To apply or for further information contact Rich Tolsma by email at rtjolsma@mac.com, or by phone, at 215-915-2368.

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 email weiserl@verizon.net or contact the church office at the number above.

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CHAPTER EVENTS IN REVIEW

February 28, 2010. The Philadelphia Chapter presented Tom Sheehan in a varied organ recital at Grace Epiphany Church, Mount Airy (Philadelphia). His program included music of German Romantic and Twentieth Century French composers. In 2009 Mr. Sheehan won first prize in both the Arthur Poister National Competition in Organ Playing and the AGO/Quimby Regional Competition. He is currently a senior at Westminster Choir College and serves as the Organ Scholar at Trinity Episcopal Church, Princeton.

THE CHORISTERS

David Spitko, Artistic Director

B A C H ' S

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Ambler, PA

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www.TheChoristers.org

Dean's Message
Continued from page 2

or overhead, cost. Separately, one should consider the compensation for the hours spent working on the specific engagement. Organist benchwarmers vary in their specific preparation needs for a given service. Some of us prefer some 12-15 hours of time at the instrument prior to a single service. Others may suffice with as little as three. These would lead to ranges of \$22 to \$225 (for three hour preparation) up to \$109 to \$1125 (for fifteen hours). If you're keeping the running tally, this indicates that the "value" provided by a substitute organist can range considerably, from as low as \$309 to \$4425 or higher.

Within the discussion of costs, it is also quite important to note that the AGO salary guidelines indicate that travel greater than 20 miles per round trip should be remunerated IN ADDITION to the base stipend. The current 2010 government rate for mileage is \$0.50/mile. (The AGO guidance on mileage rate is outdated, listing the 2006 value of \$0.445.) Given the geographical spread of the Philadelphia area, I believe most substitutes are easily traveling at least 20 miles, and will likely make at least 2 trips (one to rehearse and one for the service). At current rates that would lead to travel minimum charge of \$20. (The AGO guidelines do not reflect tolls or other travel expenses, but it is customary for those to be added into the travel remuneration as well.) Let's take two "real world" examples:

- A. Substitute lives in Abington and is going to play in West Chester, corresponding to a one-way travel distance of 40 miles. Two trips (rehearsal, service) are made, resulting in 160 miles total, or \$80 in travel.
- B. Substitute lives in Hanover, Maryland, and is going to play in Center City, Philadelphia, corresponding to a one-way travel distance of 111 miles. Two trips would result in 444 miles or \$222 mileage cost, to which is added the toll costs of \$26 (\$13 each round trip), for a total of \$248 in mileage, assuming parking is provided. If parking is not provided, the reimbursement would typically be at least \$20, leading to \$268 for travel.

Substitutes should be itemizing their invoices to indicate the portion that is travel reimbursement from the portion that is work compensation.

For those of you who engage substitute musicians these economic factors should prod some overall policy considerations:

- 1. To avoid charges associated with the overhead costs of providing an instrument, your institution should be making their instrument available to the "reserve players" on a regular basis (every day and every week), so that there can continue to be "benchwarmers" available when needed.
- 2. The overhead cost is related to number of engagements throughout the amortization period. Increased volume decreases the cost per engagement. Thus it is best to make more frequent use of one particular substitute than to cycle through a large number of them.
- 3. Budgeting for substitutes should take into account economic indicators, such as changes in minimum wage and other industry salary estimates, and accordingly be updated annually. (When discussing such updates with institution funding boards, it would be prudent to mention the "real value" of the time that some of these substitutes are providing compared

Continued on page 15

TUESDAY NOON RECITALS



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

APRIL, 2010

St. John's United Church of Christ
500 WEST Main Street
Lansdale, PA. 19446

HOST ORGANIST: David Furniss
215-855-5489

ORGAN: Aeolian-Skineer; Fritzsche Co./ 3 manuals, 34 ranks

RECITALS:

- APRIL 6: David Furniss
- 13: Karen Fallows
- 20: Young Shim
- 27: Terry Schnarr

NEXT MONTH (May): White Horse Village Auditorium,
Newtown Square, PA.




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St. Jude R.C. Church, Chalfont PA
 National Shrine of Our Lady of Czestochowa, Doylestown, PA

Vincent M. Ryan

Advent Lutheran Church, Harleysville, PA

Isabelle Demers
 Continued from page 1

She began piano studies at age six and was admitted to the Montréal Conservatory of Music at age 11 in piano and organ. After graduation in 2003 she studied on scholarship for a year in Paris at the École Normale de Musique de Paris-Alfred Cortot. She received her Master's degree from The Juilliard School in New York City, where she is currently completing doctoral studies with Paul Jacobs.

Ms. Demers was a featured performer at the 2008 national convention of the American Guild of Organists, in Minneapolis, and her performance was later broadcast to a national radio audience. She was a featured artist at the 2009 national convention of the Royal Canadian College of Organists, in Toronto, and will be a featured artist at the 2010 national convention of the American Guild of Organists, in Washington, D.C. She has been a prize-winner and finalist in several international performance competitions in the United States, Canada, and Europe, and performs widely in the United States and Canada.

She performed, from memory, all seven of Max Reger's Chorale Fantasies in the 2008 Regerfest held at St. Mary's Cathedral in San Francisco, and was previously on the music staff of Trinity Church, Wall Street, in New York City.

Tentative Program:

J.S. Bach (1685-1750) – Prelude and Fugue in E-flat Major BWV 552

Henry Martin (b. 1950) – Prelude and Fugue in f# minor and A Major

Rachel Laurin (b. 1961) – Etude héroïque, Op. 38

Sergei Prokofiev (1891-1953) – excerpts from Romeo and Juliet, Op. 64
 trans. Demers

Julius Reubke (1834-1858) – Sonata on the 94th Psalm

•••

Volunteer Opportunity

At the end of this volume of *Crescendo*, our current **Editor-in-Chief, Carl Gedeik**, will be handing over this position to new leadership in the guild after serving for six years. The Philadelphia Chapter is currently looking for a member who can volunteer to take on this project on an ongoing basis beginning with the September 2010 issue.

The Editor-in-Chief's responsibility each month is to solicit, organize, fact-check, and proof articles, copy and photographs received from various chapter members and committees, and submit the completed volume to the publisher. The completed content, summarized in a Word document, is transmitted electroni-

cally upon completion, usually by the second week of each month. Material is due to the editor by the first of each month.

Crescendo provides an essential service to the Guild, along with the website, communicating our concerns, events, celebrations, and continuing education to musicians in the Delaware Valley and beyond. Your service to the Guild in this way is an invaluable gift to the craft and your colleagues.

If you think you would like to consider this service to the Guild, please be in touch with Roy Harker, Communications Coordinator, at Roy.Harker@AGOPhila.org.



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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

CHAPLAIN'S CORNER

REV. BRUCE THORSEN CHAPLAIN@AGOPHILA.ORG

*Where there is no vision, the people perish.*Proverbs 29:18
King James Bible

Change is a part of life, both in our personal lives and our work lives. Sometimes we are able to welcome it, and other times we dread it. Pastors come and go, people in our programs may move out of the area to another church or have to drop out for a season. We are called to be healthy leaders through transition while dealing with our own feelings.

New leadership brings new ideas, new ways of looking at the old, and maybe even letting some things go. At my church, one of our called pastors departed to another call. Our office manger resigned in December and is now training our new office manager. This can be normal and healthy. As leaders, here is our opportunity to model that.

We will have feelings of loss, sadness, anxiety, etc. as staff changes. The key is to look ahead! See what the possibilities are to continue doing ministry in the place we where may continue to be called. My church is hiring a consultant who has already done some work with the pastors and council. Often an outside trained person can help the visioning process.

As I readied last month's Crescendo, I noticed that our chapter will be making some changes. It is healthy to look at the present programs to see how they are working. We are looking for new people to step up and to take some positions that will be open. Our chapter has had leadership that is not fearful of change. This is why our chapter continues to grow on many levels.

As we finally get to spring, we surely welcome it after a winter we have not been used to for a while. This season happens at the same time as Easter. These seasons bring new life and change.

When we embrace change, we grow and experience joy, hope, and new life. This does not happen without looking forward and having a vision. Welcome change into our lives every day and experience life!

Chaplain Bruce.

• • •

VOX HUMANA**PROPOSAL for PREP SESSIONS FOR GUILD EXAMS**

Have you ever considered preparing for one of the AGO certification exams?

Have you ever looked at the requirements and thought, "I can do that!" ?

Have you ever looked at the requirements and thought, "I wonder if I can do that!" ?

.....and then you didn't think about it again, at least for a while!

As a result of a session at the January JumpStart, we're working on a solution for those of you who answered "Yes" to the above three questions.

The Service Playing Certificate exam and the CAGO exam have several of the same skill areas. If you are intimidated by the thought of sight reading or transposition, or (for CAGO) improvising or modulating, we are planning to put together a series of sessions for practical assistance.

If you think that having some guidance from those with expertise in these areas, and that working within a group of others who have the same goal would be helpful for you, email or call Ethel Geist to discuss what you would find most helpful as we plan this series. Ethel's home phone is 215/529-1603 and cell is 215/527-6380. Email is ethelgeist@comcast.net.

We are currently thinking of meeting either once a month or every two weeks for about an hour to 1 ½ hours per session. In each session, we will begin with instruction on how to go about working on the topic for the day. Then we will work in small groups to be sure that all understand how to work on solving the issues and problems of the day's topic. Then you can go home to develop fluency in whatever skill we are working on.

If you have been considering challenging yourself to do something beyond what you normally do, with the reward of adding initials behind your name to prove to others in and around the organ world that "I can do this!"NOW is a great time to take action!

• • •

BIOS FOR EXECUTIVE COMMITTEE CANDIDATES

DIANE MEREDITH BELCHER



Diane Belcher

Diane Meredith Belcher has been a professional church musician (organist/choral director) for over 30 years, having served churches in Philadelphia, Memphis, Syracuse, and Rochester, NY; she was also the founding director of the Memphis Concert Chorale. She is also an internationally renowned concert artist who has performed at many of the country's most prestigious halls, cathedrals, churches, and universities since her debut at age fifteen. A frequent guest artist at music festivals and conventions, she has been soloist with several distinguished orchestras, including The Philadelphia Orchestra, and has performed in Europe and Canada. A graduate of both The Curtis Institute of Music and The Eastman School of Music, she is a laureate of both the St. Albans and Chartres International Organ Competitions. She presently serves as Interim Organist/Choirmaster at Christ Church (Episcopal) in Old City, Philadelphia, and teaches privately and at the University of Pennsylvania. Prior positions have included Co-Organist/Choirmaster at Saint Mark's Church, Philadelphia, Assistant Professor of Organ at Westminster Choir College, instructor of Music Theory at The University of Memphis, and Minister of Music at Park Central Presbyterian Church, Syracuse. She has composed and arranged both choral and organ works. She is a member of The Organ Historical Society, The Association of Anglican Musicians, and The American Guild of Organists (for which she has served as an officer and/or committee member in the Philadelphia, Syracuse, Memphis, and Westminster Choir College chapters). She has a particular interest in baroque chamber music, contemporary classical composers and their works, and the history and preservation of fine pipe organs. She has several recordings to her credit, with three more to be released in the coming year. Ms. Belcher is represented by Karen McFarlane Artists, Inc., Cleveland.

THEODORE DIDDEN



Tedd Didden

Theodore (Tedd) Didden has been a piano teacher and performing pianist for most of his adult life, having studied with Genia Robinor at the Philadelphia Musical Academy and with Alexander Fiorillo at Temple University. A faculty member of the Jenkintown Music School for thirteen years, he has also maintained a piano studio in his home for the past forty years. As board member and president of the Octave Club of Norristown for ten years, he performed on more than thirty concerts and recitals in solo repertoire, chamber music, and vocal recitals. He was choir director/pianist of Huntingdon Valley Presbyterian Church for 25 years. Since 2003, he has been organist/choir director for three suburban churches. He has studied organ with James Batt, Dr. Kathleen Scheide, and currently with Dennis Elwell. He was awarded the Colleague certificate from the AGO in June, 2009. He began his current position as choir director/organist at Hatboro Lehman UMC in July, 2009. Tedd recently played his first organ recital in the Tuesday Noon series at Abington Presbyterian Church.

THOMAS FARACCO



Thomas Faracco

Thomas Faracco is Director of Music at Old Pine Street Presbyterian Church and Associate Professor of Voice at Westminster Choir College. A graduate of Westminster, he holds a Bachelor's degree in Church Music and Organ, a Master's degree in Choral Conducting and Voice and did postgraduate study in Voice Performance at Indiana University. He studied organ with Eugene Roan, Donald McDonald and Dene Barnard, conducting with Elaine Brown and Joseph Flummerfelt, and voice with Margaret Harshaw. Mr. Faracco has served churches in New York, New Jersey, Delaware and Pennsylvania. As a tenor soloist, he has appeared with orchestras and music festivals in the United States and Austria. Active in the National Association of Teachers of Singing, he has been the Eastern Region Governor and Program Chair of the 2000 National Conference in Philadelphia.

ROBERT GALLAGHER



Robert Gallagher

Robert Gallagher has performed as organist, harpsichordist, conductor, and accompanist to critical acclaim throughout the United States and Europe. He has taught in the Organ and Liturgical Music Departments at the Catholic University of America and served for eight years as Organist of the Cathedral of Saint Matthew the Apostle in Washington, DC. During his years of study at the Manhattan School of Music and the Juilliard School, he held a four-year term as Assistant Organist at St. Paul's Chapel of Columbia University. He is currently Associate Director of Music at St. David's Church in Wayne, PA. At St. David's he works as director or accompanist with choirs of all ages. Since 2001, when he came to St. David's, the church's Youth Choir (Grades 6-12) has grown from 10 to 55 choristers.

Upon graduation from Manhattan at age twenty he was honored with the Bronson Ragan Award for Excellence in Organ Performance. Dr. Gallagher also holds diplomas and prizes from his period of study in France, where his teachers included Marie-Claire Alain (organ), Huguette Dreyfus (harpsichord), and Jacques Taddei (improvisation). His other organ teachers have included Peter Marshall, Gerre Hancock, and Frederick Swann, Doris Hamel Eicher, and Arnold Ostlund, Jr.

Gallagher has performed as organ soloist with the Washington Bach Consort and as harpsichordist with the Chamber Music Society of Lincoln Center. He recently recorded two organ works by Curt Cacioppo for Capstone Records. He is a founding member of the Liturgical Organists Consortium, a group of five organists committed to the renewal of esteem for the organ within the Roman Catholic church. The Consortium's CD, *The Sacred Legacy of Paris*, recently won The Golden Ear Award from *The Absolute Sound*, America's premiere audiophile magazine. In May of 2002, the Consortium's performance in the inaugural series for the new Lively-Fulcher organ at St. Olaf Church in Minneapolis was hosted by

Bios for Executive Committee Candidates
Continued from page 13

Michael Barone and recorded for Pipedreams Live. Gallagher appeared again on Pipedreams Live in Cincinnati as part of the National Convention of the National Association of Pastoral Musicians.

RALPH PURRI



Ralph Purri

Ralph Purri is Director of Liturgy and Music at Saint Denis Roman Catholic Church where, among other responsibilities, he serves as organist and choir director—a position he has held since 1982. Under Mr. Purri's direction, the adult and children's choirs, in addition to their regular singing, have performed in venues outside the parish including The Cathedral-Basilica of Saints Peter and Paul, Saint Charles Seminary, Channel 6 TV, the Philadelphia Zoo, and Longwood Gardens.

The adult choir has traveled to Europe twice, singing in Italy (St. Peter's Basilica, Church of Saint Ignatius) and throughout Austria and Vienna and has collaborated with Maestro Irving Ludwig and the Lansdowne Symphony in performances of Handel's Messiah with Ralph as tenor soloist. In November of 2007, in celebration of Mr. Purri's 25th anniversary of service to St. Denis Church, he conducted a performance of the Mozart Requiem with choir and orchestra and soloists.

The children's choir has recorded a CD entitled Every Child's A Promise. They have been part of the Thanksgiving Day Parade in Philadelphia and have sung concerts with the adult choir at Longwood Gardens. In 2006, Ralph co-founded the Interfaith Choir and Orchestra of Haverford and Marple Townships. He has conducted performances of Mendelssohn's Elijah, Faure's Requiem, and Haydn's Creation. This year's offering will be Mendelssohn's St. Paul.

Mr. Purri has been a presenter at conventions of the National Association of Pastoral Musicians and served as chairman of the National Standing Committee on Cantoring. Last year Ralph presented the Music for Smaller Choirs session at the January Jumpstart. Ralph is a member of the Philadelphia Chapter of the American Guild Of Organists, the National Association of Pastoral Musicians and the Association of Church Musicians in Philadelphia.

He currently serves ACMP as a member of the Board of Directors and as Vice President and has presented workshops in cantoring, conducting, and congregational song. From 1980 to 1998, Ralph was a visiting instructor in the Religious Studies Department of Saint Charles Seminary teaching courses in conducting, class voice, hymnody, and liturgical practicum as part of the Philadelphia Institute of Ministerial Music. Since 1990, Ralph has been a member of Philadelphia's Singing City Choir and for a brief time served that organization as interim Music Director. Ralph earned a Bachelor of Music Education degree with a principal concentration in organ from Westminster Choir College and a Master in Composition degree from Temple University.

WILLIAM A. RILEY

William A. Riley is an instructor of music theory at Settlement Music School, Philadelphia and Jenkintown, as well supplying as organist/choirmaster in several parishes in the Diocese of PA. He has been organist and choirmaster/director of music at St. John's, Norristown, Church of the Holy Trinity, West Chester, St. Luke's, Germantown and a former chairman of the Diocesan Committee on Church Music. During his tenure at Norristown, he instituted a monthly series of varied music events, celebrating the new millennium, 2000.

In addition to organ recitals in several venues in the United States, he performed in Germany and at the Royal School of Church Music, England. Mr. Riley was assistant conductor of the Philadelphia Chamber Chorus, for many years, along with its founder/conductor.

He has taught in various schools: The Buckley School, New York City; St. Barnabas School, formerly of Germantown, PA; Friends Select School, Philadelphia; Stevens School, formerly of Chestnut Hill, PA, and Girard College, Philadelphia.

CAROLINE JUDITH ROBINSON



Caroline Robinson

Caroline Judith Robinson, originally from Greenville, SC, began her organ studies at the age of twelve under the tutelage of Mr. Adam Pajan, who is a candidate for the Master of Music at the Institute of Sacred Music at Yale University. Caroline has received organ coaching from Alan Morrison of the Curtis Institute, Dr. David Boe and Dr. James David Christie of Oberlin Conservatory, Wilma Jensen of Nashville, TN, and Thomas Bara of Interlochen Arts Camp. Her playing has been broadcast on NPR's "Pipedreams", "Pipedreams LIVE!", and Philadelphia-based public radio station 90.1 WRTI's Wanamaker Organ Hour. Caroline is the First Prize winner of the 11th Annual Albert Schweitzer Organ Competition. In addition, she was awarded Second Prize at the 2007 L. Cameron Johnson Organ Competition. She is the four-time recipient of the Shirley Kroske Reinsmith Organ scholarship, presented by the Crescent Music Club of Greenville, SC. She was recently awarded a scholarship from the Sigurd I. Rislov and Jarmila H. Rislov Foundation. Caroline has attended the Teen Summer Arts Pipe Organ Camp at the Kimmel Center of Philadelphia for the past three summers, where she studied with Alan Morrison as well as Peter Richard Conte on the Wanamaker Organ at Macy's. Caroline is a freshman at the Curtis Institute of Music in Philadelphia, where she studies with Alan Morrison.

HARRY S. SOLOMON, JR.



Harry Solomon

Harry S. Solomon, Jr. is currently director of music, organist/choir director at St. Colman's, and a general music teacher at the Pollock Elementary School. He has been a church musician for over thirty years. In the late nineties he was director of the La Salle University Singers. In 1998, he was

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Dean's Message
Continued from page 9

to the charge.)

4. If the stipend is lower than the "value" to be provided, do not be dismayed if the substitute opts to withdraw from the engagement when an opportunity to frolic with friends in France suddenly emerges. The substitute was losing money on the engagement anyway.
5. The budget should separate travel reimbursement from stipend. Mileage rates vary with changes in energy costs and typically are adjusted at least annually.

With regard to item 1 above, employing institutions should recognize that substitutes frequently have another "day job" to enable them to pay the rent. Thus the rehearsal time on the instrument needs to be made available during evenings or weekends. Providing "reserve players" with keys to the facility and maintaining a standard rehearsal schedule for those hours will enable this to be successful. Forcing substitutes to arrange their rehearsal schedule around the "open hours" of a church will reduce the quality of their music making, or prevent them from being able to accept the engagement.

In this regard, I continue to be amazed at the number of churches seeking substitutes who react to a request for rehearsal time with "What? You want to practice? For HOW many hours?"

Moving away from cost and value considerations, there is a great deal of administrative information that should be shared among the benchwarmer, the resident musician, and the employing institution.

1. Contact information for the benchwarmer (including information regarding pending business trips, cell phone, home phone, work phone, home e-mail, work e-mail, mailing address, typical times when they can be contacted, nature of "day job" that defines whether they can be contacted, variability of working hours). [One substitute I was attempting to employ a few years ago was part of a surgical team that performed organ (heart, liver, etc.) transplants. He couldn't drop the scalpel to take a call to discuss details of an upcoming engagement.]
2. Contact information for the resident musician. (In addition to items such as those above, this should also include information about when the resident musician is going to be out-of-contact due to the absence that precipitates the need for the substitute).
3. Contact information for the employing institution. It is VERY important that the benchwarmer have "emergency" contact numbers for the institution. Accidents can happen: in 1985 I fractured a vertebra in an automobile accident on a Saturday afternoon, after rehearsing with the vocalist for a substituting engagement the next day. Weather can intervene: flooding and blizzard conditions can sometimes prevent or significantly delay the arrival of the substitute. This contact information must be USEFUL. It does not help to have the number for the senior pastor who is ALSO on vacation. Neither does it help to have the office number that will be checked by the parish administrator on Monday morning.
4. Scheduling details about the engagement itself:
 - a. Date, time(s), and location(s) for the services/performances
 - b. Date, time, location, and content for mid-week rehearsals
 - c. Times, location(s), typical duration(s), and structure of pre-service

rehearsal(s)

5. Plans of the benchwarmer regarding prior rehearsal (hours, days, schedule)
6. Instructions regarding access to the building for both rehearsal and service
 - a. Preferred doors and relationship to key
 - b. Alarm system considerations
 - c. Time that the building will be open or closed.
7. Location of the light switches
 - a. Hallways and other rooms between entrance door and organ
 - b. In the area of the organ console
 - c. On the console itself
8. Location of the organ switch, and has it moved? [At Kirkpatrick Chapel, Rutgers, the switch was in another room. A few years ago, two churches within blocks of each other in the Philadelphia area, BOTH had the switches relocated. Switch locations are not obvious.]
 - a. Complex switch systems should have documented instructions. [Not everyone remembers how to start the Hammond B3.]
9. Instructions associated with the combination action.
 - a. Memory levels to be assigned to the substitute. (If the instrument does not possess a multiple memory level system, or if specific memories of a multiple memory system are not to be allocated to the substitute, it is the responsibility of the resident musician to maintain a record of a "standard" set of pistons. I contend that substitutes should charge resident musicians at a rate of no less than \$100/hour for recording and "resetting" their decades-old selections.)
 - b. It is helpful to provide the substitute with indication of typical registration/memory levels that the resident musician would use in service playing.
 - c. Details about locking or unlocking memory levels if that is a feature of the combination action.
10. Instructions regarding problems with the instrument. (Whom should be contacted if the instrument requires urgent repair? In the event of a cipher, should pipes be pulled? Where are keys to the organ chambers?)
 - a. Details of any known problems with the instrument (stops that are not playing, notes that will cipher, etc.)
11. Repertoire
 - a. Hymns (or specific knowledge regarding the time table for hymn selection and method that the score for the hymn will be conveyed to the benchwarmer. Hint: if the hymns are picked on Friday, the US Postal Service will NOT be able to deliver the hymn scores to the substitute prior to a Saturday morning rehearsal)
 - b. Plagal Cadence "Amen" at the end of the hymn? (Pick one: Never; Only if in the hymnbook; Only if the final stanza meets certain criteria; Always, even if not included)

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Dean's Message
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- c. Service Music, and be specific.
 - i. Doxology: There are multiple metrical approaches to the Old Hundredth Doxology, and a wide variety of texts. There are also other tunes in frequent or common use. Don't assume the benchwarmer knows that your pastor just required switched from *Lasst Uns Erfreuen* to Avery & Marsh last month in an attempt to achieve cultural relevance.
 - ii. Doxology (2): If it's not listed in the service leaflet, the substitute should assume that it is NOT included unless explicitly instructed otherwise.
 - iii. Gloria Patri: There is not just ONE setting---be specific.
 - iv. Mass Setting, including details regarding which parts will be employed and which will not. Some choirs or congregations DO sing the Credo. Some mass settings include responses in the midst of the Eucharistic prayer, but some congregations do not employ them.
12. Details of the service itself (Liturgical customary)
 - a. An annotated order of service is best.
 - b. Cues (including cue for the beginning of the service)
 - c. Method of introducing
 - i. congregational song/hymnody
 - ii. service music
 - d. Special care should be given to the "unwritten" traditions. The substitute was not born with the knowledge that Mrs. McGillicutty donated the Schulmerich carillon and must hear "Sweet Hour of Prayer" followed by the striking of the hour between the prelude and the first hymn or she'll remove the church from her will.
 - e. Opportunities for improvisation
 - i. Following the Gospel (allowed?/verboten?)
 - ii. During communion
 - iii. Bridge between offertory anthem and Doxology
 - iv. Softly during the altar call
13. Specific instruction regarding organ voluntaries
 - a. Typical length range (If the prior spoken service is not out of the nave until 5 minutes before the musical service, the benchwarmer may not have time to play Franck's *Choral in E*, Duruflé's *Prelude, Adagio, et Choral Varie*, or the Reubke *94th Psalm*. Conversely, if the congregation typically arrives 15 minutes ahead of the service with the expectation of hearing a ten minutes of standard organ repertoire, one *Orgelbüchlein* chorale may let them down.)
 - b. Character of the works (Must the prelude end softly? Will a soft postlude be drowned out by conversation as people leave? Does this change seasonally?) [When I first filled in for Richard Alexander at St. Paul's, Chestnut Hill, he indicated that they tend to keep things a bit lighter in the summer, but if I wanted to play the

Duruflé *Toccata*, by all means, please do!]

- c. Behavior of congregation during voluntaries (utter silence? loud conversation?)
14. Details regarding bulletin or service leaflet submissions
 - a. Deadline (day/time)
 - b. Contact information for recipient of data
 - c. Content expectations
 - i. Brief biography of substitute
 - ii. Voluntary titles
 - iii. Additional information that may originate with the resident musician but pass through the substitute
15. Details regarding payment
 - a. What is the agreed upon base stipend?
 - b. Is it understood that the base stipend is for the work and does NOT include travel reimbursement which will be added in the final invoice? (Or, is it understood that the lack of separate travel reimbursement implies the substitute is receiving pennies of compensation for hours of work?)
 - c. When and how will the payment be provided?
 - d. Whom should be contacted should the payment be incorrect or be late?

The listing is certainly not exhaustive, but does represent a few considerations associated with benchwarming and the employing of benchwarmers. Please add to the list those things that I've omitted.

For those of you who are the resident musicians or "starting players", I would advise that you also plan for emergencies. Many of the above items are "standard" for your situation, and do not change week-to-week. Documenting those things in a standard guide for substitute musicians (and keeping such a guide updated) will likely serve you well.

A few years ago, I was visiting central NJ for a weekend, when my host (my former organ professor) received a phone call from a colleague who was desperately searching for a substitute organist. The husband of a mutual colleague has suddenly passed away around noon that day, a Saturday. Friends were scrambling to find a substitute to play for the next day's Pentecost liturgy. I was recruited into service, but only given the information regarding the address of the church and the time the choir would arrive before the service. My former teacher provided me his score to Duruflé's *Prelude, Adagio, et Choral Varie*, and, fortuitously, the church doors opened an hour before the choir arrived. Pistons were set, some repertoire spots were checked, choir anthems rehearsed, and a few choir members recruited to "tell me what to do and when to do it". Luckily, the service went well. However, we should never count on "luck" when planning and preparation are better.

So, with that lengthy (and undoubtedly incomplete) discussion of benchwarming, I encourage you to book your summer benchwarmer now (if you haven't done so already). For the growing ranks of benchwarmers, I encourage you to keep your standards high. Keep your "Dieu Parmi Nous" in the fingers: when you get the call on the morning of Christmas Eve that the "starting player" is out, you can fill in ably!

catherine k. brown, voice teacher



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Bios for Executive Committee Candidates
 Continued from page 14

the accompanist for the Fel's Cluster Arts Festival Choir, and in 1994 he was the organist for the opening service of the National Association of Pastoral Musicians Regional Convention, Philadelphia.

Mr. Solomon holds a master's degree in education from Holy Family University, and he received a bachelor of music education degree, organ concentration from Temple University's Ester Boyer College of Music. While at the Boyer College of Music he studied organ with Earl Ness. He was a member of the following choirs: Temple University Singers, Singing City Choir, Germantown Oratorio Choir, and Philadelphia Archdiocesan Boys Choir. His professional memberships include: The American Guild of Organist, Music Educator's National Conference, and Philadelphia Association of Church Musicians.

Newly appointed to fill an unexpired term on the Executive Committee.

PAUL MARCHESANO



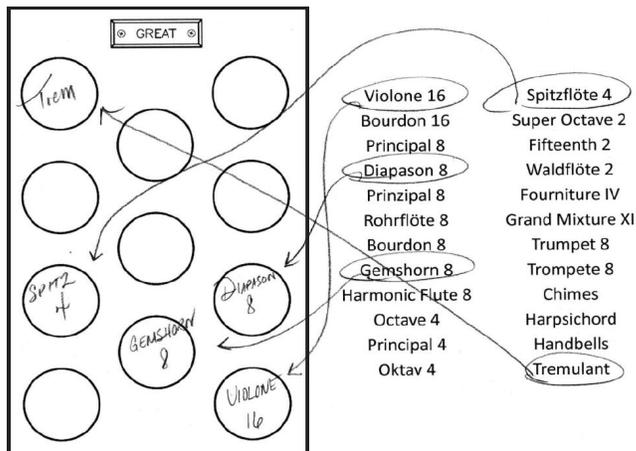
Paul Marchesano

Paul Marchesano, a native of Mt. Vernon, New York, has been active as a singer in almost every major choral organization in Philadelphia, and has contributed more than 120 editions of mostly early music (including 13 full mass settings) to the Choral Public Domain Library. He first joined the AGO (Westchester NY Chapter) at age 12.

Marchesano currently resides in Philadelphia and is Organist and Director of Music for St. John's Episcopal Church, Huntingdon Valley, PA. He is a professional pipe organ restorer, skilled voicer and consults nationally. While working for Columbia Organ Works, Inc., he supervised the well-publicized and highly praised restoration of the famous 1931 Steinmeyer organ in Altoona, Pennsylvania and was instrumental in encouraging the University of Pennsylvania to restore the Curtis Sesquicentennial Exhibition Organ, built by Austin in 1926. He is also a Regular Member of the American Institute of Organbuilders and served the Organ Historical Society as its Councilor for Education from 1999-2007.

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