

Lehigh Valley Chapter

American Guild of Organists

April 2019

April 2019



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Susan Hartney (2019)

Robert Richelderfer (2019)

Janice Butz (2020)

Luke DiGiacinto (2020)

Eric Gombert (2021)

Jackie Kuba (2021)

www.lvago.org

Dean's Mixtures

I'd guess that the majority of us hold the beacon of traditional music in our places of employment. And society's attitudes about traditional music have changed quite a bit in recent years. I think these changes probably stem from a lot of complex issues which I'm not going to try to dissect at this point. Right now I'm going to muse a bit on how I have been adapting, thinking perhaps these thoughts will jog thoughts and conversations on the subject that will help us all keep traditional music relevant and alive in our churches.



I think maybe the greatest change I have noticed over the years is that I have had to move more and more into a gentle teaching role. Things that we took for granted when I was a teenager can no longer be assumed. It has always been true in my lifetime that you could not assume that everyone knows what a fugue is. I've always been one to enjoy explaining musical complexities to people and watching the light bulbs go on as they listen to musical masterpieces. But nowadays I'm finding myself having to answer questions whose answers I took for granted before—and some of these questions are unasked but important. These questions would be very basic ones, like why someone would even be interested in the subtle complexities of Bach when there is music available that is much

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April Meeting

Reinvigorating Ourselves

AGO National Chaplain Donald Saliers

Sunday, April 28, 3 pm

Wesley United Methodist Church

2540 Center Street, Bethlehem

Dean's Mixtures

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easier to comprehend. Indeed, some of us are even losing the opportunity to advocate for classical, traditional music, as some churches abandon their organs to focus exclusively on drums and guitars. I believe that music that is felt to be relevant and purposeful will remain.

I think it is very important to keep in mind that the saying we often hear, “music is the universal language,” is simply not true. Can we immediately understand the meaning of traditional music from China or Africa? And in western music, “pop” and classical music are at least different dialects, if not different languages. We cannot play a piece of traditional classical music and expect that people will understand it—not when they are not commonly exposed to its musical language as people were twenty years ago. Musical languages and expectations have continually changed in the last 1,000 years since the advent of polyphony, much as language has changed.

For example, Shakespeare wrote his plays in English, but the meaning of many words has changed over the years, and if not explained, his plays can be incomprehensible to modern audiences.

A common, poorly understood example is the scene in *Romeo and Juliet* where Juliet says, “Wherefore art thou Romeo?” It has become common for people to think she was asking where Romeo was, and we even hear that line delivered with that sense sometimes. But in Shakespeare’s day, “wherefore” meant “why?” not “where?” So she was asking WHY he was Romeo, and in context, she was asking why she was in love with someone from “the enemy” clan. That’s a lot different than asking where Romeo was! It can be helpful if an actress delivers that line carefully, with its proper meaning in mind. But it helps a whole lot more if someone explains it

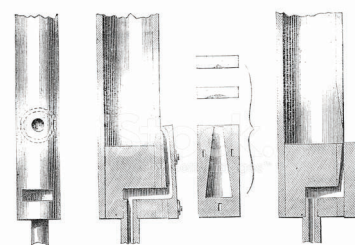


to the modern audience. I think if actors just plopped the play down in front of modern audiences without any education, audiences would simply stop going to see Shakespeare plays, much like some churches are abandoning classical music. In Shakespeare’s day, of course, nobody needed an explanation. And in Mozart’s day, people didn’t need an explanation of sonata form and its interplay of (usually) two themes and the expected key changes, either.

With the advent of computers and the amazing things they can do, it is perhaps not that mesmerizing these days when a musical performer wiggles his or her fingers really fast and produces a lot of lightning quick notes. Computers can do that better than humans ever could. I think perhaps that aspect of musical performance no longer has the effect it once did. We now have to give people a different reason to listen to us. I think that means we need to make sure they get the meaning in our music. We need to be able to articulate in words what is so wonderful about our music. And I think we need to talk about it, explain it, and then play and sing it with perhaps greater understanding than in years past. Bach fugues, Mozart symphonies, Franck’s organ music, anthems, cantatas ... if we cannot put into words why someone might appreciate hearing them, then should we even play or sing them at all? No question is a dumb question, and we need to happily and freely talk about the meaning in our music. And that means we might have to think about it and answer some basic questions we never had to answer before. Don’t get impatient or hurt, just do it!

If a language is not spoken, fluency in it is lost. The language of classical music is spoken less and less in our present society. If we want to keep the language alive, we need to speak it, and we need to teach it, now more than ever. And we need to make sure that people are understanding what we are saying when we speak to them in our language of classical music.

—Tom Dressler, Dean



April Meeting

Donald E. Saliers, presenter

The first Sunday after Easter has been called “Low Sunday”, so as to distinguish it from Easter Sunday, which has been called “High Sunday.” Ecclesiastics facetiously explain the title supposedly because attendance is typically so low on this Sunday in comparison to Easter Sunday. We church musicians might call the Sunday “Low” because after our demanding Holy Week and Easter Sunday schedules, many of us are low on energy and ideas. This year your Lehigh Valley Chapter has just the remedy for us on “Low Sunday.”



On April 28 at 3:00 PM in Wesley Methodist Church, 2540 Center Street, Bethlehem, AGO National Chaplain and liturgical superstar the Rev. Dr. Donald E. Saliers will talk to us about the call of musicians to ministry and how to reinvigorate our spiritual lives. Don’s monthly articles in *The American Organist* are always worthwhile reading. His presence among us should prove to be even more of a blessing. Following his talk, a reception with light refreshments will give us an opportunity to meet our National Chaplain.

Don Saliers is Wm. R. Cannon Distinguished Professor of Theology, Emeritus, teaching currently as Theologian-in-Residence, Candler School of Theology. He has served rural and inner city churches, and has taught theology and liturgy for fifty years at Yale, Notre Dame, Saint John’s, Vancouver, Boston and Emory Universities. He is co-founder of the Emory Chamber Players. An organist and liturgical composer, Don is also author of fifteen books and numerous essays and articles. He co-authored *A Song to Sing, A Life to Live*, with his daughter, Emily, one half of the singing duo, Indigo Girls. He is a founding member of the Academy for Spiritual Formation. Don is a lover of Bach, chamber music, hiking and jazz.

Find us on Facebook



March Meeting

The March meeting featured our chapter’s annual Bach Marathon. As has been the recent practice, the program featured music not only by Bach, but also those who influenced him and those whom he influenced.

Dietrich Buxtehude, Nicholas Bruhns and François Couperin were among the composers who were a source of inspiration to Bach. Johann Gottfried Walther was a one of Bach’s contemporaries. Represented composers who were inspired by Bach were Johann Adam Reinchken, Robert Schumann, Max Reger, Charles Marie Widor and Billy Nalle.

Our performers were Luke DiGiacinto, Lou Carol Fix, Michael Krentz, Charles Glandorf and Stephen Williams.

The program was coordinator by Lou Carol Fix. Publicity was handled by Nelvin Vos.



Luke DiGiacinto at the 2019 Bach Marathon

2018–2019 Programs

Saturday, April 6th 2019 at 10:00 a.m.
AGO/Quimby Regional Competition for Young Organists—Chapter Level Competition
 Cathedral Church of the Nativity
 321 Wyandotte Street, Bethlehem

Sunday, April 28th 2019 at 3:00 p.m.
AGO National Chaplain Donald Saliers presents
“Reinvigorating Ourselves”
 Wesley Methodist Church
 2540 Center Street, Bethlehem

Sunday, June 2nd 2019 at 4:00 p.m.
Annual Young Artist's Recital
 Featuring **Aaron Patterson**, current AGO
 Pogorzelski-Yankee Scholarship Awardee
 Annual Banquet and Annual Meeting
 Christ Lutheran Church
 1245 West Hamilton Street, Allentown

April/May Concerts

April 6 (Saturday) 7:30 pm; **Pennsylvania Sinfonia Orchestra**; *Dazzling Dali*; First Presbyterian Church, Allentown; www.pasinfonia.org; Tickets: 610-434-7811

April 7 (Sunday) 3:00 pm; **Allison Kiger, flute and Oren Fader, guitar**; In collaboration with The Allentown Symphony Orchestra; St. John's Lutheran Church, Allentown; Freewill offering

April 7 (Sunday) 4:00 pm; **Toni Palmertree, soprano**; Music by Benjamin Britten, Hoagey Carmichael and Cole Porter; Trinity Lutheran Church, Perkasio; Free-will: \$5-\$10 suggested

April 14 (Sunday) 4:00 pm; **Stephen Williams, organ**, A Palm Sunday program including Louis Vierne's complete Symphony No. 4; Cathedral Church of the Nativity, Bethlehem

April 14 (Sunday) 4:00 pm; **Brotherly Love**; Select chorus of the Philadelphia Gay Men's Chorus; Trinity Lutheran Church, Reading; Freewill offering benefits the LGBT Center of Greater Reading

April 23 (Tuesday) 12:10 pm; **Omri Barak, trumpet**; In collaboration with The Allentown Symphony Orchestra; St. John's Lutheran Church, Allentown

April 27 (Saturday) 7:30 pm; **Camerata Singers**; Duruflé Requiem and other French Works; First Presbyterian Church, Allentown; www.pacameratasingers.org; Tickets: 610-434-7811

April 28 (Sunday,) 4:00 pm; **Neil Harmon, organ**; Recently appointed Professor of Organ at Brigham Young University, will include a number of his own compositions on the program; Cathedral Church of the Nativity, Bethlehem

May 1 (Wednesday) 12:05 pm; **A. J. Merlino, percussion**; Trinity Lutheran Church, Reading; Freewill offering

May 5 (Sunday) 3:00 pm; **Eric Gombert, organ**; Cantor, St. John's Lutheran Church, Allentown; First Presbyterian Church, Allentown; Freewill offering

May 8 (Wednesday) 12:05 pm; **Stephen Williams, organ**; Trinity Lutheran Church, Reading; Freewill offering

May 15 (Wednesday) 12:05 pm; **Christa Beveridge, soprano**; Jeffrey Lentz, piano; Trinity Lutheran Church, Reading; Freewill offering

May 19 (Sunday) 3:00 pm; **Music Among Friends**; Lucille Kincaid, director; St. Peter's Lutheran Church, Bethlehem; Freewill offering

May 19 (Sunday) 4:00 pm; **Robert McCormick, organ**; Organist and Choirmaster at St. Mark's, Philadelphia; Cathedral Church of the Nativity, Bethlehem

May 19 (Sunday) 4:00 pm; **Valley Choral Society**; Andrew Lutz-Long, artistic director; Seth Trumbore, accompanist; Trinity Lutheran Church, Perkasio; Free-will: \$5-\$10 suggested

May 22 (Wednesday) 12:05 pm; **Camerata Select Choir**; Wyomissing Area High School; Sharon P. Luyben, director; Trinity Lutheran Church, Reading; Freewill offering

May 31 (Friday) 7:30 pm; **Elysium String Quartet**; In collaboration with The Allentown Symphony Orchestra; St. John's Lutheran Church, Allentown; Freewill offering

Organist Substitute List

If you would like to be included in the Organist Substitute List please forward your Name, Contact Information (phone/email) and Availability (Sundays, weekdays, etc) to Stephen Bueker, 2520 Clark Place, Easton, PA 18040; sfbueker@rcn.com.

Dale Bonenberger	Mon-Fri	917 328-9041
Ruthann Brandt	Mon-Sat	610 262-3304
Janice Butz	Mon -Fri	610 882-9388
Stephen Cable	Mon-Sat	484 866-6019
V. Mark Dennis	Mon-Sat	610 867-0385
Carol Dzurenda	Mon-Sat	215 538-7273
Kevin Freaney	Sun-Sat	610 283-1944
Ellen Erb	Saturday	570 350-0343

Charles Glandorf	Sun-Sat	610 416-1055
Eric Gombert	Mon-Sat	610 435-1641
Gail Hanzl	Mon-Sat	610 264-5859
Bryan Holten	Mon-Sat	585 633-8705
Michael Huffman	Mon-Sat	610 433-6563
Joe Kaczmarek	Sun-Fri	484 433-4336
Jacqueline Kuba	Mon-Sat	570 386-4480
Michael Kuhnert	Mon-Sat	215 536-4345
Dodd Lamberton	Sun-Sat	484 935-3505
James Matz	Sun-Sat	610 367-8094
Linda Maule	Mon-Sat	610 258-5006
John McEnerney	Sun-Fri	215 794-7338
Richard McIntyre	Mon-Sat	908 283-4691
Randall Perry	Mon-Fri	570 325-9440
Erin Petrella	Sun-Sat	484 863-9052
Maria Prochnau	Sun-Sat	610 866-2560
Karen Scott	May-Sept.	610 737-1701
Michael Seroka	Mon-Fri	570 386-2378
Brian Snyder	Mon-Thurs	484 838-0977
Donald Vaughn	Mon-Sat	610 966-0682
Matthew Wary	Mon-Fri	610 473-8777
Stephen Williams	Mon-Fri	610 737-5196
Stephen Ziminsky	Mon-Sat	610 417-2669
Freda Zimmerman	Sun-Sat	610 381-3089

fingerprinting, child abuse clearance, Protecting God's Children and Mandated Reporter Training.

Director of Music Ministries/Choir Director (1)

Church: Jacob's Church, 8373 Kings Highway, New Tripoli, PA 18066

Website: www.jacobschurch.org

Contact: : Andrea Hermany, 484-225-2955, andrealheld@gmail.com

Weekly services: 1 + Ash Wed., Good Friday, Christmas Eve

Ensembles: Adult Choir (11), Small praise groups (1 – 4), Occasional soloists

Instruments: 3 manual pipe organ,

Music budget: \$850

Weekly attendance: 100 – 125

Position fill date: ASAP

Deadline: NA

Total hours per week: 8

Salary: \$16,500 – \$18,500

Weeks vacation: 2

Benefits: NA

Notes: Jacob's Sunday morning worship is considered a Blended Service. 3 to 4 Traditional Hymns and 2 to 3 Praise Choruses each Sunday. (Generally 3 Hymns and 2 Praise Choruses)

Positions Available

Organist/Choir Director (1)

Church: Annunciation BVM Church, 122 W Union St, Catasauqua, PA 18032

Website: NA

Contact: Kim, Parish Secretary, kim.stmarys122@gmail.com

Weekly services: 3

Ensembles: Adult Choir (12+), Youth Choir (6+/-), Directs Adult Choir, only

Instruments: 2 manual Fritzsche pipe organ, digital piano

Music budget: \$500

Weekly attendance: 250–300 per weekend

Position fill date: ASAP

Deadline: April 30, 2019

Total hours per week: 4 –7

Salary: \$500/biweekly, negotiable

Weeks vacation: NA

Benefits: Unemployment

Notes: : Our congregation is a mix of old and young peoples. We would love to expand our Music Program here at St. Mary's.

The Diocese requires background checks,

Choir does not meet or participate in service July & August, except 1st Sunday in July. Practice resumes Thurs. after Labor day. Generally present a Cantata for Easter & Christmas which may require an additional practice. Music Director is responsible for arranging for special music for July and August Worship Services, i.e. soloists, duets, trios, instrumentalists, etc. (replaces choir anthem)

Director of Music (1)

Church: Emmanuel Lutheran Church, 150 N. Hanover St., Pottstown, PA 19464

Website: www.emmanuelpottstown.com

Contact: Russ Purnell, 610-323-4312, office@emmanuelpottstown.com

Weekly services: 1

Ensembles: Adult Choir (10)

Instruments: III/52 Moeller/Schantz (rebuild 1989), keyboard, grand piano

Music budget: TBD

Weekly attendance: 65

Position fill date: ASAP

Deadline: NA

Total hours per week: 8 – 10

Salary: \$13,000 – \$16,000

Weeks vacation: 4

Benefits: NA

Notes: Emmanuel Lutheran Church is seeking a part-time Director of Music to play the organ/piano/ keyboard and provide leadership to our worship and music ministries, fitting with our vision of blending the best of traditional and contemporary worship styles. This person should be comfortable playing traditional hymns and anthems and contemporary Christian worship and praise. Responsibilities include directing our Adult Choir and accompanying (but not leading) the Praise Band. An ability to work well with others is necessary, particularly with our pastor, Worship & Music committee, and lay leadership for planning and to promote the growth of our music ministry. A strong personal faith in Jesus Christ and spiritual maturity is expected

Newsletter Editor and Webmaster

Mark Dennis, 484-666-8511
vmdennispa@juno.com

Placement Service

See the Placement page on
www.lvago.org, for information and the
Placement Service Information Sheet.

Newsletter Deadline

Next Edition: Thursday, April 18, 2019

