



The Brooklyn Bombarde

NEWSLETTER OF THE BROOKLYN CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

EDITORS: TIMOTHY CHUN, JOHN WOLFE

FEBRUARY 2015 issue

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A MESSAGE FROM THE DEAN

In order to (almost) meet the *Bombarde*'s deadline, I am writing this message on the feast of Candlemas/Presentation/Purification of Mary/Groundhog Day, the astronomical significance of which is that winter is now half over. It seems hard to believe, with another winter storm approaching, that we will soon be seeing crocus and snowdrops poking through the frozen flotsam.

Your Executive Board has been hard at work this winter. Not only have we been keeping the 2014 – 15 program-year moving and putting together an ambitious events-calendar for 2015 – 16, but we have been putting the Chapter's fiscal house in order. We have put a Spending Plan in place for the current fiscal year and created a formal budget for 2015 – 16. John Klauder, our Finance Committee chair, has developed a proposal which, with a few tweaks, will be ready for a vote on February 13th. The intention is to have a clear picture of our income and expenditures, a plan to keep our budget in balance and a procedure for sharing its monthly progress with you our members. Stay tuned.

By the time you are reading this *Bombarde*, our Skype discussion with Dr, Godwin Sadoh will have taken place. I hope some of you will have attended and have found it informative. **Please save the date** of *March 24th at 7:30 pm* when cantor Monika Krajewska and organist/pianist Natalya Ulyanovsky will present "*Music of the Jewish Soul*" at Plymouth Church in Brooklyn Heights under Brooklyn AGO sponsorship. This promises to be an inspiring evening for which we hope to have a large audience. Please pass this information on to friends and colleagues.

And while you are saving dates, please put *April 26th at 7:00 pm* on your calendar – the date for our Members' Recital at Grace Church, Brooklyn Heights. Grace's Director of Music, Paul Olson, has generously offered to let performers begin to prepare recital repertoire on the organ there as early as this winter. Please let me know if you wish to perform – the sooner the better.

Now that Staten Island Chuck has emerged into his mayor-proof enclosure and seen no sign of his shadow, please keep an eye peeled towards all the snirt and snice the winter has deposited all around us. I personally predict, with more hope than faith, that little green shoots will soon be appearing – and we will be scrambling to play and sing our alleluias again.

Yours in peace,

Ellen Wright

Ellen Wright, Dean

PIPE ORGAN ENCOUNTER 2015 – BROOKLYN!

by Eric Birk, FAGO, Brooklyn POE Director

It's 9:15 a.m. on a Sunday morning and I'm on the organ bench, reviewing registrations and my cues to play for a 9:30 Mass in a church where I've not substituted before. Suddenly a parent with two eager boys asks if he can "show them the organ"? They are piano students and this should be a perfect moment to be showing young people about this wonderful mechanical action pipe organ. But there's only one problem: it's not the perfect moment because I have to begin the prelude music in less than 5 minutes, I still can't find the email message on my phone with all of the guest organist instructions, and I haven't saved all my registration changes yet! All I could offer is to let them listen to the prelude at the console or to come by after Mass, which apparently they couldn't do....

Something similar probably happens every week in houses of worship everywhere. A young, curious potential organist wants to find out about the King of Instruments, but can't get an invitation to a private audience with that musical monarch. This is why the AGO has programs like Pedals, Pipes and Pizza and the Pipe Organ Encounters: to connect young people who are interested in the organ to a thorough and solid introduction to one of the most complicated instruments there is to learn. **The Brooklyn Chapter's first Pipe Organ Encounter will be held July 26-31, 2015.** For the first time in the thirty-five year history of the POE program, there will be a focus for beginning and intermediate organists on the skills needed for Roman Catholic liturgy and African American worship styles in class sessions and lessons throughout the week. It is more and more common to see job descriptions that require the ability to provide leadership in a wide variety of styles. The next generation needs to be ready for this reality, and we have had parents of students interested in these areas already contact us specifically because of what we are offering.

The Brooklyn Chapter of the A.G.O. is relatively small but active, and fortunate to have access to some really great organs, such as the Aeolian-Skinner at historic Plymouth Church of the Pilgrims. We have a fantastic faculty lined up, and we're planning an afternoon in Manhattan that will end at St. Bartholomew's church, home of the largest organ in New York City. The week will include a number of events that will provide fun breaks, and the best possible (yet affordable) housing we could find has been reserved at the Pratt Institute, where they have **air conditioning(!)**, which is important for July in NYC.

Those who've never experienced a POE soon discover that this is a really intensive experience. For only one week there are lots of organs, daily private lessons, listening to daily performances, and the students perform at the end of the week (yes, some of whom have never played an organ before!).

The Brooklyn Chapter is asking AGO members throughout the northeast region for support in the following ways:

- to spread the word about the Brooklyn POE to potential students. A brochure with application and full details is available at www.brooklynago.org/brooklynpoe2015.
- to make a financial contribution to support the Brooklyn POE. The full cost of a POE per student ranges from \$1,500 to \$2,000, but to make this affordable for young people, we must charge no more than \$450. The rest comes from fund-raising. No gift is too small to make a difference. Contributions can be made online at <http://www.brooklynago.org/poecontribute>.

For information regarding anything about the Brooklyn POE 2015, please contact the director, Eric Birk, at ebirk88@gmail.com or 212-932-0551.

ON THE IMPORTANCE OF GOOD EDITIONS

by John A. Wolfe, MA, Sub-Dean, Brooklyn AGO

Thanks to the Internet, finding musical scores has never been easier. Sites like the International Music Score Library Project (imslp.org) and Choral Public Domain Library (cpdl.org) house tens of thousands of free public domain scores, and many more are available for purchase online at sites like Amazon, SheetMusicPlus, and J.W. Pepper. In addition to this wealth of music, performers also gain access to multiple editions of the same piece, reflecting immense diversity in the art musical editing.

Once you've decided on a musical work, how do you know which edition to use? Generally, one should attempt to find the edition that most accurately reflects the markings the composer set down originally, translated to modern notation in the most comprehensible manner possible. Particularly in the case of music dating from before the twentieth century, editors over the years have felt free to add various interpretive markings to compensate for the original editions' lack of the same. Dynamic markings, staccato and legato markings, and registrations for organ music are among the most common. In many cases these added markings are well-reasoned, but they serve as an unnecessary intermediary between the composer and the performer. Fortunately, scholars around the world are now compiling authoritative "urtext" editions of musical literature, free of added markings, in an attempt to create an unmediated line of communication between the past and present.

The fact that J.S. Bach didn't include dynamic markings in most of his music doesn't mean that he meant for it to be played at an unchanging dynamic level, and the same goes for phrase markings and organ registrations. Rather, he felt that he could leave specific decisions in these areas to the discretion of the performer, and a body of conventional wisdom at the time insured that performers' interpretive choices fell within certain reasonable parameters. Since you are undoubtedly the equal of any musician in any earlier area, why trust an editor when you can make decisions for yourself? Good composers have always embraced the fact that their music will be played differently by different performers. Upon hearing two dramatically different readings of the same piano piece consecutively, Johannes Brahms remarked that he couldn't choose a favorite between them.

If you wish to ensure that your performance falls within the realm of good taste as understood by the composer, a variety of primary-source resources are available to help you do so. The most frequently cited for early music are C.P.E. Bach's *Essay on the True Art of Playing Keyboard Instruments*, François Couperin's *The Art of Playing the Harpsichord*, Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing*, and Joachim Quantz's *On Playing the Flute*, all of which transcend their chosen instrument to encompass a wide variety of performance practices. These treatises are invaluable aids in creating authoritative interpretations, but their methods are not universally applicable. For instance, Couperin's advice may apply only to French music, and C.P.E. Bach's advice may reflect his own generation's preferences more than his father's.

As musicians, we face the challenge of performing centuries-old music in a way that is both historically informed and musically satisfying. There is no single correct interpretation of any musical work, nor a single correct edition. Even "urtext" editions differ according to the differences in source material, and the search for an unassailably correct edition will never end. However, the choice of a good edition will help you to encounter the composer as a living person, and will shake off some of the editorial "dust" that has accumulated over the centuries.

MESSAGES FROM THE EDITORS

Please update your ONCARD information and church information if you wish it to be published in our 2014 to 2015 membership directory. If you do not wish your personal information be included in our directory, please email Timothy Chun at oceanim@hotmail.com before Feb 28, 2015.

In order to create an issue of the Bombarde that includes the interests and concerns of our entire membership, we are soliciting submissions in the following areas:

❖ **Concerts and Musical Events**

If you and/or your church are performing any concerts, please let us know so we can share this information.

❖ **Article Contributions**

Article contributions could include various educational topics, music reviews and recommendations, concert reviews, book reviews, etc.

❖ **Classified Ads**

Classified ads could include items for sale or sought after, job openings, and anything else with which you believe our chapter could assist.

❖ **Submissions**

When emailing submissions to us, please send in Microsoft Word, Plain Text or PDF format. For photographic, graphic or clip art (with permission/credit to use), please send in JPG or GIF format.

Our email is bombarde@brooklynago.org. **The deadline for the next issue is April 15.**

We look forward to hearing from you, and we thank you very much for your participation in the Brooklyn Chapter. Have a blessed Lent, Holy Week and Easter.

Very truly yours,

Timothy Chun John A. Wolfe

Timothy Chun & John A. Wolfe

Contributions to the Brooklyn AGO

Our programming has recently expanded to include substantial efforts to improve young people's access and exposure to organ music. In addition to contributing to our General Fund, you can also contribute to our Scholarship Fund, scholarships for our upcoming Pipe Organ Encounter, and the Pipe Organ Encounter itself. Please consider making a tax deductible contribution towards assisting our programs through ONCARD or other means. You can contact our Dean Ellen Wright at dean@brooklynago.org for more information.

New Dues Rates for 2015-2016

Dues are going up April 1, but new members can join at the old rates, and those members who have not yet renewed for 2014 - 2015 will be able to renew for a full year with an expiration date in 2016. Go to www.agohq.org/oncard for full information.

POSITIONS AVAILABLE

The Hymn Society in the United States and Canada

The Hymn Society in the United States and Canada is looking for a full time director to lead The Center for Congregational Song. The Hymn Society is North America's only organization devoted solely to the development and promotion of congregational song. The newly established Center for Congregational Song (CCS) will be the vehicle for all of The Hymn Society's programmatic and outreach activities, thus serving as the primary forum in which it embodies its mission: *To encourage, promote and enliven congregational singing.*

Duties and Responsibilities

- Organize and manage annual 4 day summer conference
- Supervise existing programs and resources
- Design and manage the implementation of new initiatives
- Design and lead workshops/seminars/master classes in congregational song and singing
- Create, manage and maintain digital resources
- Facilitate regional gatherings, conversations and collaborations
- Coordinate and manage volunteers
- Convene and coordinate advisory committee

Essential Qualifications

- Experienced practitioner in congregational song enlivening
- Experienced teacher in congregational song enlivening
- Conversant with all periods and styles of congregational song
- Strong interpersonal skills and collaborative work ethic
- Strong administrative and management skills

Desired Qualifications

- Experience with web based technologies, including webinar hosting and social media
- Composer of hymn tunes/texts and/or congregational song
- Published in the theory, history, and/or practice of congregational song
- Master's or comparable advanced degree in related field
- Prior experience with The Hymn Society

Application Process

- It is the policy of The Hymn Society not to discriminate on the basis of age, sex, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation
- The position will be available September 2015.
- Applications received by February 15, 2015 will receive full consideration, though the search will remain open until the position is filled.
- By email only submit a statement of interest, résumé and contact information for three professional references to: Deborah Carlton Loftis, Executive Director at deb@thehymnsociety.org

(Positions Available continues on page 6)

John Hus Moravian Church

The John Hus Moravian Church has a position open for an organist/choir director. The church is at 153 Ocean Avenue (between Lincoln and Parkside). It is opposite Prospect Park on perhaps the longest block in Brooklyn. Their service is on Sundays at 11:00am. To apply or inquire for info, please contact Rev. Dr. Michael E. Johnson at (718) 856-2200 or via email johnhusmoravian@optonline.net.

Holy Name of Jesus Roman Catholic Church

Holy Name of Jesus Roman Catholic Church in Stamford, Connecticut is seeking musician. For detailed info please contact Fr. Hrebenko at (203) 609-4799 • 325 Washington Blvd., Stamford, CT 06902 • www.holynamestamford.com.

Employers and job seekers are invited to post and search listings of available positions on the Guild's national website.

BOARD AND OFFICERS 2014-2015

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CLASS OF 2016: Timothy Chun; Gary Di Franco; Nancy E. Wright

CLASS OF 2017: Eric Birk, FAGO; Aaron Comins

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UPCOMING CHAPTER EVENTS

- **March, 24 2015 (Tuesday) at 7:30 pm** – *“Music of the Jewish Soul” with Natalya Ulyanovsky (Organist) and Monika Krajewska (Cantor) at Plymouth Church.*
- **April 26, 2015 (Sunday) at 7:00 pm** – *Members’ Recital at Grace Church, Brooklyn Heights.*
- **June 14, 2015 (Sunday)** – *Spring Banquet and Installation Dinner.*
- **July 26 to 31, 2015** – *Pipe Organ Encounter (POE).*

www.brooklynago.org

The American Guild of Organists
Brooklyn Chapter Presents:

Music of the Jewish Soul

Tuesday, March 24 at 7:30 PM
Plymouth Church, 57 Orange Street
Brooklyn Heights, NY 11201



Shir Hashalom Duo

Monika Krajewska (mezzo-soprano) / Natasha Ulyanovsky (piano, organ).
Veterans of Carnegie Hall / Critically lauded by the New York Times
Music from the ancient Sabbath to Broadway and Vaudeville

Tickets: \$15 in advance / \$20 at the door

Student / Senior Tickets: \$10 in advance / \$15 at the door

For advance tickets please mail check payable to Brooklyn Chapter AGO:

35 Prospect Park West, Apt. 12D, Brooklyn, NY 11215

For questions please visit brooklynago.org or email Ellen Wright, dean@brooklynago.org