

# Chuff Chat – Monthly Newsletter

Springfield Massachusetts Chapter

**American Guild of Organists**

MAY 2003



## ABOUT CHIFF CHAT

Chiff Chat is the Newsletter of the Springfield, Massachusetts, Chapter of the American Guild of Organists and is published September through June. Closing dates are the 1<sup>st</sup> and 5<sup>th</sup> of the preceding month for Articles and Calendar/News Items, respectively. Please send material electronically (much preferred) or by US mail. See Yearbook for Editor's address or call him (# is below). Our website is [www.springfieldago.org](http://www.springfieldago.org).

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## REMAINING CHAPTER EVENTS

2002- 2003 Season

**MAY 4<sup>th</sup> – Sunday at 2:00 PM**

***“Members Recital”***

St. Michael's Roman Catholic Cathedral  
Springfield

**JUNE 9<sup>th</sup> – Monday at 6:00 PM**

***“Annual Banquet”***

Delaney House, Holyoke

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## IN THIS ISSUE

### ***“Cover”***

Charles Page, Director of Music and Organist & Choirmaster of Old First Church, Springfield, Massachusetts. This photograph shows Charles standing at the console of the Aeolian-Skinner organ in the church where he has presided for almost 44 years.

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## ERRATA

The Newsletter mailed on April 18<sup>th</sup> was the APRIL issue, **not** the MAY issue as incorrectly printed on the cover. Please cross-out the word “MAY” on the cover of that issue and write in “APRIL”. Then the remaining sequencing of the May 2003 and June 2003 issues will be correct. Well, even our National Magazine made an error in the year of one issue in the mid-1970s.

## FROM THE EDITOR

In this issue of *Chiff Chat*, it is your Editor's great pleasure to feature Charles Page who is one of the most distinguished members of our Chapter. Organist and Director of Music at historic Old First Church in Springfield for almost 44 years, Charles truly has been a guiding spirit, and legendary worker for the advancement of the American Guild of Organists in general, and for this Chapter in particular. Always a tower of strength, wisdom, balance and action, he continues to set and achieve the highest musical standards and goals, both in efforts at his church, and for the AGO.

Your Editor has "saved" for the twilight of his tenure in guiding this Newsletter over the past three years the wonderful opportunity to prepare this article. Even for those who know Charles well, you will surely learn things you never knew – for example, "**Special Agent Page**"!

Please also see the information on the Annual Banquet, which is the traditional final event of each season. A registration and dinner selection form is on page 12.

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## CHARLES PAGE

**Distinguished Church Musician  
Organist and Choral Director**

### *A Profile*

*EDITOR: My remarks in the "From the Editor" section (above) serve to frame this feature article on Charles Page. Charles and I met on Saturday afternoon, March 29<sup>th</sup>, in Charles' office at Old First Church in Springfield. We chatted for over three hours, which was a much longer time than originally anticipated.*

*After swapping numerous reminiscences about personalities and events of the organ world over the last almost 50 years (it seemed at times like the ancient past was just yesterday), we got down to the business at hand – an in-depth interview of Charles by your Editor.*

*I have wanted to do a Profile about Charles for some time now, and he was most gracious in granting me an opportunity (and privilege) to share this with our members.*

*The photographs in the text are, in order, (1) the North Congregation Church in St. Johnsbury, VT, which was Charles's home church and where he was organist during his high school years; (2) a photograph of Charles in his earlier days at Old First Church, Springfield; and (3) the Old First Church chancel arranged for an organ concert with the console visible and the center pulpit and choir railing removed.*

*This was an interview of a remarkable person, who was a delight to interview because he is so articulate and precise. It is presented here exactly as it was conducted – with the exact questions and answers, rather than using it as an information gathering dialogue on which to base a narrative article (for example, an article about an organ), with selected quotes from time to time. The only editing needed was to pull together some parenthetical thoughts and additional information remembered later in the interview, which related to earlier responses. This has provided a more seamless text flow, and eliminated what might appear to be several disjointed comments. But in any interview, it is quite natural to expect this as the interviewer digs deeper and deeper, and as the interviewee then is triggered to recall even more detailed information. "CC" (for Chiff Chat) is your Editor; "CP" is Charles Page.*

**CC:** Well, after that marvelous discussion we just had romping through our experiences in the organ world over many years, can we begin what for me will be a most enjoyable interview? My pen and paper are in hand.

**CP:** Indeed! I'm honored to be the subject of a major article in *Chiff Chat* while you are still Editor.

### A SUMMARY

**CC:** OK, let's start. There is a lot of ground to cover. Although chronologically is the right way to proceed through a long and distinguished career such as yours, why not start with an overview? You've served First Church and been a member of the Guild for many years. Both organizations have witnessed substantial changes over the years.

**CP:** This church has suffered the same as have other inner city and mainline churches.

The sanctuary seats 1300. When I first arrived it was not unusual for the church to be full every Sunday. The membership is now one-half of what it was then.

But I have tried to keep the choir strong throughout my time here, and have been successful in retaining a choir of 24-30 with four paid soloists and an additional 4 paid section leaders. In the early part of the 20<sup>th</sup> century, many churches had only a paid quartet (or octet) as you know.

Also, I started the “Music at First” annual concert series, and we are now in our 20<sup>th</sup> season – an Anniversary Season! That’s why concerts this season have been co-sponsored by Musicorda, TMMC [EDITOR: *Tuesday Morning Music Club*], and the AGO. You know, Allen, this is my 43<sup>rd</sup> year here. I started January 1<sup>st</sup>, 1960.

## AMERICAN GUILD OF ORGANISTS

**CC:** Very interesting. You have been involved with the AGO for a long time.

**CP:** My association with the AGO began as a youngster in Northern Vermont. I was encouraged by my organ teacher to enter the New Hampshire & Vermont Regional Organ Competition. I won this competition at age 16. This meant then going out to Minneapolis/St. Paul and playing at the 1954 National AGO Convention.

**CC:** What sparked your interest in organs?

**CP:** I remember as a kid going to the library in St. Johnsbury, VT, and reading *The Etude* magazine which frequently included music for the organ. I’d take *The Etude* and read any articles pertaining to the organ.

[EDITOR: Readers who remember this magazine, may recall it had both articles on musical subjects and music scores, especially for the piano and the organ. *The Etude* was the very first music magazine that your Editor also read when he began piano lessons. Many famous people -- pianists, organists, violinists, singers, teachers, and others -- wrote for this magazine.]

My home church was the North Congregational Church in St. Johnsbury,

Vermont, and I was organist there while a teenager in high school. Before that I played, starting in the 6<sup>th</sup> grade, at St. Andrew’s Episcopal Church in St. Johnsbury. This church had a lovely Hook and Hastings organ. It was this experience, which gave me a life-long love of the Episcopal liturgy.



I so much enjoyed last Summer playing at the little Episcopal Church on Nantucket. I told the choir I felt like I had come home, as I had begun my musical association with the Episcopal Church – even though my home church was Congregational and I’ve played in Congregational churches all of my professional career.

**CC:** You remain very active in the AGO. Our readers would be interested in more details about what you have done, and are still doing, on behalf of the AGO.

**CP:** I have been a member since I was 16 years old. I have played as a contestant, served as a Chapter Dean [EDITOR: *Charles is a past Dean of the Springfield, MA, Chapter having served from 1962-1964*], served as State Chair for Massachusetts, and served as District Convener of Massachusetts, a position, which I still hold. I was General Chair of the 1987 Regional AGO Convention held in Springfield. I hold the AAGO certification, and organize and adjudicate the Guild’s

certification examinations here. I have been a judge a number of times for AGO competitions. I hold dual membership with the Hartford Chapter.

Most recently, I developed a workshop on "What's new in Hymn Tune Preludes" that I have done for AGO Chapters throughout the region including Pittsfield, Albany, Cape Cod, and other places. It all started with such a workshop for a Regional held in Andover about 10 years ago.

## CHRONOLOGY

**CC:** This overview is an excellent point of departure now for a good chronology. So let's go way back to learn about how it all began. Readers will be very interested in your background and in the education that prepared you for this career. Then it would be great if you would take us on a journey through your distinguished career -- which is still going strong!

**CP:** I was born in St. Johnsbury, Vermont, and fortunately had two fine teachers – piano and organ. I got interested in the organ because we had a very fine organ at our church. The organist of the church, who happened to be the Minister's wife, was quite generous in encouraging young people (who sang in the choir and played the keyboard) to try the organ from time to time.

It was a very short leap from interest in the piano to the organ. I could sight read very quickly and an opening for organist at a little Episcopal church in St. Johnsbury became available. I wanted that job since it was a way of also earning spending money as a kid. I was hired. I later moved on to my home church as organist during my high school years. I also must note that the organ in my home church had a legitimate 32' pedal stop. The total sound of this organ inspired me! John Weaver, who is older than I am by 3-4 years, was co-director of a music camp in Northern Vermont and we became good friends. That also contributed strongly to my interest in the organ.

Then I had a major career decision to make. Chances are had I made the decision on my own totally, I would have done music, but my parents were much more practical. So

with this more practical bent, the result was that I went to Boston University and embarked on a 4-year degree in Business Administration with a major emphasis in Marketing. I chose BU because I wanted to go to a large city where there were concert and music opportunities and where I might still keep my hand in music.

I happened to be fortunate enough to have been selected to be accompanist of the BU Glee Club all four years. This was a wonderful opportunity because we traveled on tour to places including Alaska and the Aleutian Islands, all the way down to Adak – the outermost reach of these islands. I also was fortunate to have a 4-year scholarship to study organ with Max Miller. I also studied organ with George Faxon. The Business Administration School allowed me to take five elective music courses at BU.

**CC:** You told me once that you made some lifelong friends during your student days at BU, who also became marvelous organists.

**CP:** While at BU I made some very close personal friends who have remained so. The tight group was Thad Outerbridge, Fred MacArthur, Bob MacDonald, and myself. Thad is a fine organbuilder in the Boston area. Fred was organist at Old South Church (Boston), Brown University, and Central Congregational Church in Providence. Bob first held church positions in Fort Worth. Then he became Fred Swann's Assistant at Riverside Church in New York. He also was associated with the Newark Cathedral and Radio City Music Hall. **He's a whale of an organist!**

**CC:** Did you have a church job while you were a student at BU?

**CP:** Yes, at the Presbyterian Church in Everett.

**CC:** Did you have choral conducting experience at BU?

**CP:** I was Assistant Conductor, under Max Miller, of the Choral Arts Society. This organization was part of BU and included the BU Glee Club and the Choral Arts group for which Allan Lannom was responsible. There was a good rivalry between the two groups.

**CC:** So you have, effectively, two undergraduate degrees: Business and Music. Let's continue.

**CP:** After graduating, I went to work for Aetna Life & Casualty Company as a special agent in Springfield, but my area was all of Western Massachusetts west of Worcester.

A blessing was that the Old First Church position opened up and I took it on an interim basis *for one month*, starting in January 1960, and I'm still there after almost 44-years! It was shortly after that the world of business was not as tempting as the world of art. So I actually went back to BU to start a Masters in Music program. I was able to pass all the harmony and theory courses on an advanced standing basis.

**CC:** But I thought your MM was from Yale.

**CP:** Yes, I had a better opportunity presented to me (a scholarship). I discussed this with George Faxon since I had already started at BU. George encouraged me to accept the Yale scholarship. So I switched to Yale and studied with Charles Krigbaum. I was again fortunate at Yale to become the organist and director for the Yale Apollo Glee Club -- the feeder for the famous Yale Glee Club. I received the Woods-Chandler Award for Outstanding Scholarship in Organ Performance when I graduated.

## EUROPEAN STUDY

**CC:** After graduating from Yale, what happened next?

**CP:** After receiving my MM at Yale, I received a Fulbright Scholarship to study in Europe with Piet Kee for a year. I took a 1-year leave of absence from Old First Church to do this. During my absence, Barbara Conant played for me. In Holland I had the opportunity to practice on the Schitgner at St. Laurens in Alkmaar, and on the Christian Muller in St. Bavo in Haarlem. I feel so fortunate to have had access on a regular basis to two of the world's famous organs.

**CC:** What a splendid opportunity. Were the organs in good condition – tonally and the mechanical action?

**CP:** Both instruments were in perfect condition. They were used on a regular basis for recitals. The action in both instruments, even with all manuals fully coupled, was wonderful.

This year also provided another wonderful opportunity and dimension to the experience. There were three of us together – two organists and a violinist studying on Fulbright Scholarships. We had an extraordinary opportunity to travel together. We were invited by the Fulbright Foundation in Germany to come to Berlin (this was when the wall was still up) and we had great opportunities to arrange to play many organs. The Foundation even made travel arrangements to go into the eastern sector where we saw much of the war damage, but much of the beauty of the country as well. Little had been rebuilt there yet, versus West Berlin, which was just like New York City. That same year, for example, we came over to Royal Festival Hall three times. Initially it was to hear Piet Kee play in recital, but we had the opportunity to visit museums, institutions, and to travel around London. Most interesting was a visit to St. Pauls and the big Willis organ.

**CC:** Did you climb those rickety old ladders to get high up in the dome at St. Pauls and walk around all the organ pipes located on the circumference of that great dome?

**CP:** Absolutely yes! **Quite an experience!**

**CC:** Is there more to this European odyssey?

**CP:** We went to Paris at Christmas, heard Dupre and Langlais, and had a chance to play the Notre Dame organ. We also skied in the Swiss Alps. At Easter we were in Rome and went to the little town of Palestrina to avoid the crowds of Rome. We had a wonderful Easter dinner in Palestrina. One of the most interesting aspects was our return via Florence and Venice where we stayed for three days and reveled in the art! In Florence, this was the year after the flood. You could still see the water level rings, even though restoration work had begun.

But with respect to organs, the most interesting was the famous Antegnati organ in the Old Cathedral in Brescia, Italy. This was the instrument that gave me a whole new appreciation for Italian Baroque music. The organ was in mint condition, and it made the early Italian literature really make sense to me for the first time!

Also I spent a summer week at King's College for the Cambridge Choral Seminar. Clinicians were Stephen Cleobury and George Guest. Evensong during the week was staggered so that we could attend both King's College and St. John's College Evensongs. A high point of the final evening was a very late night visit to the organ at Kings and an opportunity to play it at length. For me, the influence of this week was especially considerable.

**CC:** You certainly accomplished a lot in the span of just one year in Europe. Did you then return?

**CP:** After the year was over, I stayed on for the Haarlem Summer Organ Academy as a listener to study with Piet Kee, Tagliavini, and Marie Claire. Tagliavini and Marie Claire were very different. With Tagliavini the emphasis was on Italian music, especially very old music for the Italian organ. He reinforced the stylistic aspects of this music by speaking so directly and firmly. With Marie Claire the basic thing was her work on the music of Jehan Alain. She was so knowledgeable and had wonderful insight into interpretation of her brother's music.

**CC:** Any bottom-line on the Fulbright experience?

**CP:** A whole new world opened up to me – the mechanical action organ and the fact that the literature written for these organs took on a totally new meaning!

### RETURN to SPRINGFIELD

**CC:** Then did you return home?

**CP:** Yes, but while still in Amsterdam, I got a phone call from the (then) Dean at Bay Path College inviting me to consider a music faculty position.

**CC:** How did she know about you?

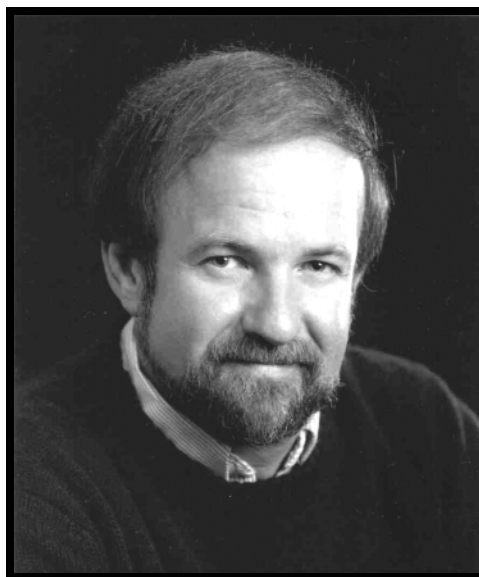
**CP:** I had played for commencements there. And so upon my return, I went to see her, had a meeting, signed a contract in the Fall of 1967, and remained there for 35 years! At the end, the college gave me a real chair to take home.

**CC:** And did you then return also to Old First Church?

**CP:** I returned also to a full-time position at Old First Church. I juggled the two positions. I would not have been able to do this were I not a fast sight-reader – a blessing and a curse. It is a blessing because I can do it, but a curse because I didn't always learn everything as thoroughly as you'd like. The downside is that I relied on sight reading and didn't set aside practice time.

**CC:** Did you have additional organ study?

**CP:** Yes, I spent three summers studying at the University of Michigan with Robert Glasgow and also took music courses. I thought I would eventually go for a Doctorate, but that is just a memory now.



**CC:** Let's move on to your organ recital and choral experiences and interests.

**CP:** In addition to having played recitals at Old First Church, I played for OHS Conventions in Worcester, Keene (NH), and

Calais (ME) -- on that gorgeous Stevens organ. I played for AIO Conventions at the Church of the Advent in Boston and the National Shrine in Washington, DC. I have played recitals for the summer series at the Hammond Castle in Gloucester, and in Methuen at the Memorial Music Hall.

Regarding choral music, as time has gone on I have become more interested in the choral world, which, of course, I always was close to starting with my student years at BU where I accompanied a choral group, and served as assistant choral director. I have frequently chosen the summers to continue studying and working in the choral field. I have attended the Aspen Choral Institute to work with Fiora Contino, and the summer sessions at Saranac Lake, NY, working with the Gregg Smith Singers and Margaret Hillis. As you know, Margaret was the Chicago Symphony Orchestra's distinguished choral director. She had a powerful influence on me chorally because of her style of studying the score.

My association with Novi Cantori was a rather important chapter in my life. Novi provided a grand opportunity to shape a refined choral sound, and I thoroughly enjoyed my years with the group. I was chosen to become their new director 1984, and left it in 1992.

**CC:** How did the annual 'Music at First' concert series begin?

**CP:** Initially, I developed a chamber group that held concerts in the Lattimer Room, a large formal reception room in the church. Over time, people have responded to the quality of the concerts. The list of donors, patrons, and benefactors has increased over the years. We now often fill the church for each concert, sometimes to overflowing.

**CC:** In addition to your AGO efforts, other organizations have benefited from your expertise and interest.

**CP:** Along the way I took on the Presidency of the UCC Musician's Association for four years. I served on the Board of Directors of the Community Music School of Springfield, the Musical Advisory Board of the

Springfield Symphony, and the Board of the Association of Yale Alumni.

**CC:** You have a lovely residence organ on which to practice. Please tell us about it.

**CP:** The organ is a 4-rank Austin that came out of a church in Windsor, CT. I purchased it, and initially moved it to the Museum of Fine Arts in Springfield while I made an addition to my home to install it there. Both Thad Outerbridge and Ted Gilbert revoiced it. I have had it for 20 years.

### AFTER 44 Years at Old First Church

**CC:** Holding a full-time position for almost 44 years at **one church** is a very long time indeed! Surely there comes a time to move on. Yet, you remain so energetic and enthusiastic. What's next on your horizon?

**CP:** I love to travel. I want to travel to Europe to hit the festivals in Salzburg, Munich, and Bayreuth. There are many European cities I have visited and desire to visit. This year I will be taking a cruise out of Barcelona. I plan to increase my travel, while still remaining at Old First Church.

**CC:** Where are you musically?

**CP:** From time to time I have written out responses, introits, hymn tunes and a couple of anthems. I very much want to compose music that will be accessible and useful. I like music which, while straightforward harmonically, clearly has a 21<sup>st</sup> century tinge.

Now I own Sibelius for my computer. While Pete Beardsley is light-years ahead of me in using these computer programs, I plan to learn this program and use it extensively.

I have been involved in 2 commissions. Old First Church commissioned works from Gwyneth Walker and Charles Callahan. I would like to engineer more commissions from others because, given the quality of a lot of music coming out today, we must find a viable and musical alternative.

### RETIREMENT ?

**CC:** Well....I'll ask the 64-dollar question very directly: any retirement thoughts?

**CP:** I would like to stay at Old First Church as long as that makes sense. Eventually I will, of course, retire. Enfield will always be home, and I have a second place in Florida to use – the residence of my sister and brother-in-law. I look forward to extensive traveling. My health is excellent and I hope it remains so. I intend to compose and still keep up my playing ability.

**CC:** In your years at Old First Church, how many pastors have come and gone.

**CP:** The church has had only 21 pastors in 368 years. During my time here we have had 6 different Pastors and many Interims.

**CC:** What about young people considering a career as a church musician?

**CP:** I admire young people entering the world of church music and the organ. They have great challenges ahead of them, but great rewards. *Those who take the leap of faith and are honest to their musical convictions will find great rewards!*

**CC:** We didn't mention the organ yet. [EDITOR: *Aeolian-Skinner, Opus 1326, 3 M/P, 53 stops originally, dedicated by Robert Baker on November 16<sup>th</sup> 1958.*]



**CP:** The organ is wonderful. Over the years stops have been added, revoicing work accomplished, and a handsome pipe façade installed. Originally there was no pipe façade – only white cloth covering the tonal opening. The acoustics have been improved considerably with the removal of carpeting from the chancel area. The console was rebuilt and the stop action changed to make way for MIDI and playback features. The playback is very useful in teaching. About two years ago Sunday fell on April 1<sup>st</sup>, and I used the playback feature with great humor to walk away from the console while the hymn played on!

**CC:** I think we've covered everything, and I thank you so very much for your willingness to allow me to interview you. I know our members will enjoy reading about your entry into the organ world and your career. And they will chuckle to know that your title was once 'Special Agent Charles Page'.

**CP:** Allen, you seem to have a special gift for guiding an interview so it becomes natural and evolutionary. Thanks for making it easy.

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## FINAL CHAPTER EVENT

**JUNE 9<sup>th</sup>**  
**Monday at 6:00 PM**  
Delaney House, Holyoke

### Annual Banquet

*By Bill Czolusniak*

The Annual Banquet and Business Meeting of the Springfield, Chapter, American Guild of Organists will be held on Monday, June 9<sup>th</sup>, 2003, in the Grand Salon North at the Delaney House, Route 5 at Smith's ferry, Holyoke, MA. The festivities will begin at 6:00 PM with a social hour and cash bar; dinner will be served at 7:00 PM. The cost is \$25 per person.

The banquet menu is listed in the following paragraph. For those attending,

paid reservations must be made in advance, which also indicate personal dinner selections from the choices.

#### Dinner / Entrée Choices

Appetizer of Minestrone Soup  
( Or Fruit Cup with Vegetarian Selection)

Delaney House Salad Bowl  
(Variety of Dressings at the Table)

Entrée Choices -- Each Served with  
Medley of Vegetables du Jour

Baked Boston Scrod with San Francisco Rice

or

Yankee Pot Roast with Herb-Roasted  
Potatoes

or

Vegetarian Lasagna

Dessert – Chocolate Cake with  
Vanilla Ice Cream

Coffee—Decaf – Tea

Wine will be served by the glass or bottle, and other beverages will be available from the cash bar during dinner, as well.

The program for the Annual Meeting, following the Banquet, will consist of News and Reports by Officers and Board Members including the Dean, Sub-Dean, Secretary, and Treasurer. We will receive the results of the Chapter election, and the Program for next year (the 2003-2004 Season) will be announced.

A Banquet Reservation Form is provided on page 12. Please mail this form (or make photocopy if you keep your back issues of *Chiff Chat* and do not want to cut-up this Newsletter) to: Karen McCarthy, 40 Blueberry Hill, Springfield, MA, 01128. Include name(s), numbers(s) of each entrée, **and** a check for \$25 per person (payable to Springfield Chapter – AGO)

**All reservations must be postmarked by June 1<sup>st</sup>, 2003. All reservations must be honored with payment (no refunds for cancellations are possible).**

With election results and discussion of forthcoming programs, this banquet meeting promises to be very enjoyable, interesting, and informative.

The *fine dining* experience of the Delaney House is rewarding in itself!

Please plan to join your Chapter member colleagues for a truly delightful evening of socializing and excellent food, and for a review of our year's work as we welcome the summer's break ahead. Make your reservations NOW. Thanks!

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## NEWS ITEMS

**E. JANET DUFFÉ CV:** *(EDITOR: In the April 2003 issue of Chiff Chat, biographical data on 2 of the 3 recital reviewers was included in other articles of the same issue. Information about Jan, who reviewed the Felix Hell recital, was not provided due to a lack of space. It is given here for your reference and interest.)*

Jan most recently was Organist & Choirmaster for the United Congregational Church of Holyoke. She studied piano at the Peabody Conservatory, and received a BM degree with honors in Organ Performance from the University of Massachusetts at Amherst. Ernest May, Barclay Wood, and Harriet Dearden (Ridgewood, NJ) were her organ teachers. At Westminster Choir College she studied choral conducting and handbells. She studied voice in New York City with Edgar Schofield and Madame Elda Ercole (La Scala Opera). The Anne Bynum Agency (New York) represented Jan. She also pursued theological studies at Yale, and received the MSW from Smith College. Jan has been a Minister of Music for 41-years.

**SUBSTITUTE ORGANIST:** E. Janet Duffé has announced she is currently available as a substitute organist. She is also available for recitals and private teaching. Contact information is: 413-527-2193 or write to 16 Sandra Road, Easthampton, MA, 01027.

**REGION I CONVENTION:** Members are reminded that the Cape Cod Chapter is host for the Region I convention this year. The dates are June 30<sup>th</sup> – July 2<sup>nd</sup>. Please review all the recitals, workshops, and other events in the May issue of TAO for details. For information or to make a reservation contact [pmcrews@aol.com](mailto:pmcrews@aol.com).

**HARTT SUMMER INSTITUTE:** The Hartt School of Music (Hartford) announces a Church Music Institute (June 9<sup>th</sup> -13<sup>th</sup>),

which will offer practical instruction for new organists and choirmasters, or for those seeking to refresh their skills. Included will be workshops on working with young voices, hymn playing, repertoire for small church choirs, conducting from the organ console, choral rehearsal techniques, beginning improvisation, and the care and feeding of pipe organs. Contact 1-800-955-HART.

**PIPE ORGAN MUSIC ON RADIO:** Pete Beardsley recently wrote to your Editor about a concerning issue. He relates that he was listening to WFCR as they celebrated Bach's birthday with orchestral transcriptions of organ music but nothing played on the organ. He called the station with a request that at least some of Bach's organ music be played on the organ. The response from the "on-air" host was that while Pete's call was appreciated, every survey indicates that the average classical music listener "will not tolerate" organ music on the radio, and that it is at the bottom of the list of instruments that people want to hear. Pete suggests "maybe if more of us call and write, we might at least accomplish an incremental step in stemming the tide of oblivion for our beloved instrument".

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## POSITIONS AVAILABLE

*The Placement Director is Becky Isaacson (413-734-1623). Please contact her also at Beckyisaacson@aol.com.*

**FIRST CHURCH OF DEERFIELD,** 71 Old Main Street, Deerfield, MA, 01342, 413-773-5323. Organist/Choir Director. Adult choir, children's choir to be developed. Concert series to showcase new organ. BM or BA minimum level of education. 15 hours per week. Richards & Fowkes 2M/P pipe organ. Mechanical action. Installation and tonal finishing completed January 2003. Salary \$14,000 for 10 months. 4 weeks vacation in addition to Summer. Contact: Reverend Virginia Brown, PO Box 147, Deerfield, MA, 01342, 413-773-5689.

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## CALENDAR OF EVENTS

**Sunday, May 04**  
**2:00 PM**

St. Michael's Roman Catholic Cathedral, Springfield, "Members Recital". Chapter Event. **FREE**

**4:00 PM**

Mittineague Congregational Church, West Springfield, Novi Cantori, 25<sup>th</sup> Anniversary Concerts, music includes Haydn *Grosse Orgelsolo Messe* with strings. Allan Taylor, Conductor, Ian Watson, Organist. The remainder of the program will be a cappella work drawn from Novi's repertoire over the years including music by Purcell, Weelkes, and Farmer. **FREE**

**4:00 PM**

St Paul the Apostle R.C. Church, 235 Dwight Road, Springfield. Ecumenical Vespers. Schola Nova & St. Paul's Choir, Michael Dulac & Catherine Waldron, Directors; Reverend C. Lee Gilbertson, president.

**Friday, May 09**

**7:30 PM**

First Church of Christ, 81 High Street, Suffield, CT, Music on High Series, Novi Cantori, 25<sup>th</sup> Anniversary Concerts, music includes Haydn *Grosse Orgelsolo Messe* with strings. Allan Taylor, Conductor, Ian Watson, Organist. The remainder of the program will be a cappella work drawn from Novi's repertoire over the years including music by Purcell, Weelkes, and Farmer. **FREE**

**Sunday, May 11**

**4:00 PM**

Saints Peter & Paul Church, Three Rivers, MA. Novi Cantori, 25<sup>th</sup> Anniversary Concerts, music includes Haydn *Grosse Orgelsolo Messe* with strings. Allan Taylor, Conductor, Ian Watson, Organist. The remainder of the program will be a cappella work drawn from Novi's repertoire over the years including music by Purcell, Weelkes, and Farmer. **FREE**

**Thursday, May 29**

**7:00 PM**

Cathedral of St. Paul, Chatham Street, Worcester. Ian Watson from England, Cathedral Organist. Messiaen *L'Ascension*. **FREE**

**Sunday, June 08**

**3:00 PM**

John M. Greene Hall, Smith College, Northampton. 50<sup>th</sup> Anniversary Concert of Hampshire Choral Society, Mendelssohn *Elijah* with full orchestra, Allan Taylor conducting. Tickets at Door. **ADMISSION CHARGE**

**Monday, June 09**

**6:00 PM**

Delaney House, Holyoke, "Annual Banquet", Chapter Closing Event. Light entertainment. **\$25**

**Saturday, June 14**

**7:00 PM**

Cathedral of St. Paul, Chatham Street, Worcester. Novi Cantori, 25<sup>th</sup> Anniversary Haydn *Grosse Orgelsolo Messe* with strings Allan Taylor, Conductor, Ian Watson, Organist. The remainder of the program will be a cappella work drawn from Novi's repertoire over the years including music by Purcell, Weelkes, and Farmer. **FREE**