

# Chiff Chat – Monthly Newsletter

Springfield Massachusetts Chapter

**American Guild of Organists**

MARCH 2002



## THE NEWSLETTER

Chiff Chat is published monthly, September through June, and is the official Newsletter for the Springfield, MA, Chapter of the American Guild of Organists.

Please submit Calendar and News Items to the Editor by the 10<sup>th</sup> of the preceding month. Feature Articles are actively solicited by your Editor and are due by the 1<sup>st</sup> of the preceding month. Please provide material to your Editor either by email (much preferred) or by US mail. For last-minute items, which are very close to the 10<sup>th</sup> cut-off date, you may want to telephone the Editor directly at home (see Executive Board listing for number).

The Chapter's website is [www.springfieldago.org](http://www.springfieldago.org) and our webmaster is Michael Dulac. Please send suggestions to MDulac@springfieldago.org.

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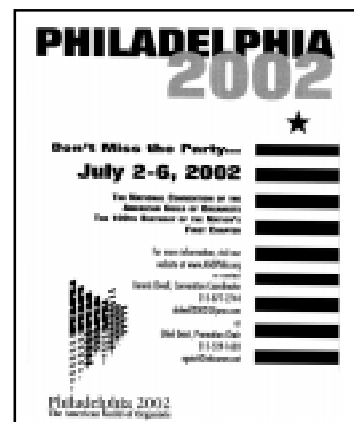
## CHAPTER EVENTS

### *Remaining 2001 – 2002 Season*

**MARCH 16<sup>th</sup> - Saturday from 9:30 AM to 2:00 PM**  
"Pedals, Pipes and Pizza!" at Smith College  
(John M. Greene Hall), Northampton, MA.

**APRIL 21<sup>th</sup> – Sunday at 7:00 PM**  
"Members Recital" at All Saints Episcopal  
Church, South Hadley, MA

**JUNE 10<sup>th</sup> – Monday at 6:00 PM**  
"Annual Banquet", location and special  
program TBD



**IN THIS ISSUE**

**“Cover”**

Vernon and Carol Gotwals in the garden at Sunset Village on Deer Isle, Maine. This photograph was taken on Saturday, August 18<sup>th</sup>, 2001. The occasion was a reception given by Music Committee of the yoked Congregational Churches of Deer Isle and Sunset, Maine, upon the retirement of Carol and Vernon from church music as of Memorial Day 2001. Messrs. Czelusniak et Dugal of Northampton were commissioned by the Music Committee to create, design and build this commemorative “pipe sculpture” as a tribute to Carol and Vernon Gotwals.

**“Articles”**

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This month’s issue of *Chiff Chat* is devoted to a “Tribute to Vernon Gotwals” who died on January 12<sup>th</sup> of this year. Vernon had a national reputation in the American Guild of Organists. For many, many years he wrote reviews of new recordings and books for the Guild’s national magazine (*MUSIC: the AGO & RCCO Magazine* from October 1967 to December 1978, and *The American Organist* starting in January 1979). There was scarcely an issue that his reviews were not present. At once scholarly yet plain spoken, his writing embraced music of all periods. These reviews were often characterized with terrific “one-liner” summaries that had punch, panache, eclat and elan! In preparation for this issue, your Editor re-read every issue of the referenced magazines starting in October 1967. Your Editor never met Mr. Gotwals. But Vernon so masterfully communicated his erudition, his legendary mentoring, his vibrancy, and his wit, that his persona virtually transcends into a physical presence via these reviews, resulting in a sense of reality that he is in the same room and is speaking directly and individually to you. Thus, you develop a special sensitivity that you also know him. By extension the entire AGO membership and its international readership surely *knew* him as well!

Finally, please note that two Memorial gatherings for Vernon Gotwals are planned. On Sundays February 24<sup>th</sup> and March 3<sup>rd</sup> there will be, respectively, a Smith College Memorial Event, and a Memorial Concert (for the church community). Please see the *Calendar of Events* on page 11.

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**TRIBUTES TO VERNON GOTWALS**

*EDITOR: These tributes to Vernon Gotwals were all written following his death. In addition to the Eulogy given at the Service of Thanksgiving and Celebration for the life of Vernon D. Gotwals, Jr, tributes are from two former faculty colleagues, a former student, and the Curator of Organs at Smith College.*

## Meditation and Remembrances

Deer Isle Congregational Church  
January 17<sup>th</sup>, 2002

The Reverend Roger S. Burkhart  
Minister

**Job 27:1-4, 6 and 42:1-5**  
**Philippians 2:4-10 and I Corinthians 13**

First a preliminary remark. This service, as appropriate, is filled with music, and rendered in no small part by Vernon's sons. One is inclined to suggest that alone is enough. And one dimension of Vernon's person would want it so. "Don't do anything extra..., just let my time come when it does and I'll walk off the stage with as little fanfare as possible." But he was a lover of words as well. In fact he was a connoisseur of words, a cultivator, a collector, a magician and a lover with words.

So we will proceed with a eulogy and meditation. This will be in three parts: the factual-biographical which you get in obits, the personal and evocative, and the theological-expository. Vernon loved it when the traditional three part sermon was given, each part clearly set forth and transitioning into the next with introduction and conclusion. So, Vernon, we will follow the program, or menu, as you called it.

Vernon Gotwals was born, son of Vernon Detwiler Gotwals, Sr. and Helen (Jones) Gotwals in Conshohocken, Pennsylvania, on November 12, 1924, and died January 12, 2002 in Blue Hill, Maine. He is survived by his wife of 48 years, Carol Joyce Gotwals, three sons, Frank, Thomas and Philip, five grandchildren, Hannah, Sarah, Caroline, Jason and Chastity, and great grandchildren, Emerson and Adaline. Vernon attended the Friends School in Philadelphia in his youth and in 1941 entered Drew University. This matriculation was interrupted by service in the South Pacific in World War II. Following the war, he completed his A.B. at Amherst College. He then proceeded with an M.F.A. in music at Princeton which he completed in 1951.

His professional career began as instructor at Princeton, transferring to Smith in 1952 where he taught music and was college organist for 32 years. In addition he served his time as head of the department exercising his unique skills in diplomacy and personnel negotiation. He found time between work and family to write articles and produce a book: *Joseph Haydn: 18<sup>th</sup> Century Gentleman and Genius*. Vernon and Carol retired to Deer Isle in 1984, where they took on a second career as organist and choir director of our Congregational Churches, as well as serving numerous community organizations, and mentoring young talent toward musical excellence.

That bare outline gives but a glimpse of the breath and impact of this man's life. The word that comes immediately to mind when asked about Vernon is his kindness, then steadfastness—full of integrity, then gracious. We've heard a lot about those who lived through the depression, fought in the

second world war and then returned to build this country. Here was a man who experienced those extremities, plus losing an only sister when she was just four years of age, who was able to transcend them, to bridge the generation gap toward the boomers, for example, and invariably look on the other side with equanimity: measured, learned, teachable, always interested in what each of us had to say. There are so many stories which illustrate these qualities.

When you finished your lesson there was always a chocolate sitting there as a reward; as if to say, life is not all discipline; there are undeserved delights as well! When the choir rehearsals got tense, the basses just couldn't get it, or the altos were still off tune, a lighthearted jingle would emanate from the organ, dispelling the pressure. Everyone would take a deep breath in the course of a good laugh, and be ready anew for the task at hand.

Perspective and love are what he had. He could see the big picture, the forest as well as specific trees—in family affairs, in church council, in the minor intrigue and with exalted egos of an art and music department at Smith College. And, Carol says, he always walked the mile to and from campus, returning home whistling. When the 2000 plus coeds exited the Smith assembly after particularly serious lectures, it was to joyous, affirmative chords on the organ. In part, it was one way he handled the pressures, but it also reflected his confidence, his sense of mastery and appreciation for life, for his family, his work. That perspective and love came from wide reading and from an uncanny ability to draw people out. He brought strangers home. When the boys had a friend over, they warned them, "you're going to get questions from my father. No, its not an interrogation; he's just interested in you." I wasn't here a week in the summer of 1995, but he had invited me to his "pudden bag" for a swim, and a most welcome interrogation!

Perspective and love also gave the twinkle in his eye. Mischief played around the edges of his steadfastness. He recognized his contradictions, biases, preferences, and he allowed others theirs. Not especially athletic or even interested in sports, still, he took the boys skiing or watersporting, and he found something to do while he waited. He didn't speak to certain people because he knew he would be too forthcoming. There was a rigorous quality in the Gotwals household. The wives have a saying: "When you marry a Gotwals, it is forever."

No paper ever went out of the house without original research and drafting. And that is because it is also the most fun! Everything interested him. He played word and number games. One time Frank had a broken arm, and there was Dad reading the paper, and aloud reading the report of Frank's accident, all made up on the spot. The phases of the moon were noted on walks. The choir would be interrupted from time to time with detailed footnotes on a certain composition. Carol would say, "You have two minutes, dear." There was once a treatise on "parallel fifths." Before the prelude on Sundays, an informative introduction was often given.

So you see why now we have chosen Scriptures which lift up the dual themes of integrity and service. Here's

the note I wrote myself when I knew I was to do the meditation for the service. *“What preacher would not just melt at the opportunity to draw the eternal verities from such a man’s life.”* He loved the church because its calling is to see the widest possible picture, and he valued good liturgy, because it is democratic, has structure and allows spontaneity.

Though Quaker and Mennonite in background, he was a Presbyterian at heart even though he and Carol served on the less orderly and Congregational Deer Isle council. Another of his creative contradictions? He referred to Sunday mornings as “divine worship,” as if to say, here we set forth the most precise, comprehensive, convincing, impassioned word of what life is about, and then we say with Job, “I yet know nothing.” It’s a matter of acting so far as possible out of the abundance of life—its grace, its astounding beauty, its magnificent order and variety, its undeserved love and inclusion—and not beholden to practitioners of what always has been, the bottom line, the safe boundaries.

The essence of the religious spirit is to proceed as far as possible toward excellence, mastery, integrity and sagacity, the impossible possibilities, and then to turn around and offer what you are and have, to pour it out, as from a water vessel, to the thirsty ground, minds, hearts, and spirits around. The human inclination is to do the opposite. Once having scaled the heights, to remain there, to associate only with the cultured, the trained, the washed, the purified, the privileged. But as the ancient hymn-creed of Kenosis, of self-emptying, in Philippians two sets forth, the radical Christian vision is to give away.

He did not consider equality with God a thing to be grasped, but humbled himself, took the form of a servant, and was obedient, even unto death. Therefore, and on that account, God highly exalts him. So there is the exposition this afternoon: Let this mind be in you which was in Christ Jesus.

And now, it is time to say goodbye, to our brother, husband, father, grandfather, colleague, and friend. There is great sadness and such is our loss, and yet what joy we feel and gratitude. The days ahead will be hollow and empty, and yet strangely substantial and gravid, as we take from here and now, each of us, indelible memories and inspiration, and invincible faith and hope, and most of all love.

*EDITOR: The Reverend Roger S. Burkhart is Minister of the Deer Isle, Maine, Congregational Church. Musicians in the service included Vernon’s three sons Thomas (trumpet solo), Frank (vocal solo), and Philip (French Horn solo). In the following photograph, Reverend Burkhart, Mary Howe (Music Committee) and Vernon reminisce in the garden at Sunset Green on Saturday, August 18<sup>th</sup>, 2001.*



## Vernon Gotwals: Colleague

Peter Anthony Bloom

Vernon Gotwals was the guiding force of the music department when I arrived at Smith College in the fall of 1970. He was a dedicated teacher and a fine citizen of the college community, acting not only in his capacity as college organist, which he did with apparent joy, but as a member of many of the leading faculty committees and as voice of reason in matters both academic and artistic.

His scholarly writing, always purposeful, is characterized by a style that is simple and direct. He was a force in Haydn research, kept his hand in Bach and Brahms, and was devoted to the organ magazines, to which he contributed numerous insightful reviews.

Vernon was highly meticulous and scrupulously honest. He radiated a quiet decency (though he articulated his thoughts with great security, always *forte* if not *fortissimo*), and he was always ready to offer assistance to others anxious about navigating the maze of academic politics. The college benefited from his presence here, and those who knew him will never forget him.

*EDITOR: Peter Anthony Bloom is the Ross Professor of Humanities, Music at Smith College. Your Editor is grateful to him for contributing to this issue of Chiff Chat.*

\* \* \* \*

## Vernon Gotwals: Colleague

Adrienne Auerswald

Vernon Gotwals was a wonderful gentleman who was devoted to his students, his family, his college, and his colleagues. He was very much respected by everybody. In addition to teaching music theory and organ, Mr. Gotwals had been chairman of the music department, was a magnificent mentor to his students, and served on every important committee at the college. He played the organ at all the important events.

There are just so many things to say because he was such a well-known figure on the campus and he did so very much for the college and the students. Vernon Gotwals made *everybody* realize you were important to him, and he went out of his way to demonstrate and emphasize this.

*EDITOR: Ms. Adrienne Auerswald was a faculty colleague of Vernon Gotwals, and is a fellow professor emeritus of music at Smith College.*

\* \* \* \*

## **In Memoriam: My Teacher**

Susan K. Smith

Mr. Gotwals was the college organist and a faculty member at Smith College for 32 years. He served as chairman of the music department for a number of those years. He was the author of balanced and thoughtful reviews for the AGO Magazine. He was also my teacher.

Mr. Gotwals taught courses on Mozart, Bach, Handel and Haydn and authored a book entitled "*Joseph Haydn: Eighteenth-Century Gentleman and Genius.*" If you knew Mr. Gotwals, you would understand why he placed such importance on Haydn's character. Mr. Gotwals was a gentleman in all respects: well mannered, erectly postured, dignified, gracious, and a natty dresser in the traditional academic style. Mr. Gotwals was a graduate of the Friends Central School in Philadelphia; his life exemplified the Quaker Testimonies of peace, simplicity, equality and service.

Mr. Gotwals encouraged me to apply to Smith College and was instrumental in helping me to learn the "big pieces" that I previously only dreamed of performing. He treated me with collegial respect and encouraged me to think more seriously about myself as a performer and a student. He counseled me on matters musical, academic, professional, and occasionally personal. His "words of musical wisdom" have stayed with me along with his annotations written neatly in black fountain pen ink on my scores. He was a teacher and mentor in the finest sense of those words.

*EDITOR: Sue Smith is the organist and co-director of music at the Avon Congregational Church, Avon, CT. She was an Ada Comstock Scholar and music major at Smith College where she graduated magna cum laude, Phi Beta Kappa, and with prizes in organ performance in 1980.*

\* \* \* \*

## **Wisdom for the Organbuilder, Too**

William F. Czelusniak

On Labor Day weekend 1983, I departed on my first-ever trip to Deer Isle, Maine (also delivering a car-load of house plants) to visit Carol and Vernon Gotwals, who had moved to their summer home there for Vernon's sabbatical year from Smith College. Thus, it was also in August of 1983 that Grant Moss moved to Northampton to begin his service in the Music Department and Chapel at Smith College.

We had begun regular service work on the pipe organs at Smith College in 1975, called there, interestingly enough, by Dr. Richard L. Johnson, who was serving that year as sabbatical replacement for Vernon Gotwals. Our services have been enduring at Smith College, so it was a happy privilege to work closely with Vernon Gotwals from the time of his return from the earlier sabbatical until his official retirement in 1984.

In the spring of 1983, Vernon summoned me to a rather typical breakfast meeting, ostensibly to discuss the outlook upon organ maintenance and preservation work at Smith College for the coming academic year. Instead, I was met with the startling news of Vernon Gotwals' forthcoming sabbatical, with his intention also to follow that directly with retirement from Smith. Vernon's and Carol's move to Maine, for the sabbatical year, was only a foreshadowing of the future. This change was a shock because I benefited from Vernon Gotwals' inherent wisdom and objective, if only occasional, but always apt and clear, advice.

So, my visit to Vernon in October 1983 provided additional information about the Gotwals' plans in West Oceanville, including their involvement with the music programs at the Deer Isle and Sunset (yoked) Congregational Churches, both housing electronic instruments. Vernon said that he would miss the pipe organs of Smith College and Northampton, but that he would make do with the capabilities of these modest northern congregations.

And while Vernon would serve as organist, Carol would continue her fine reputation as a choral conductor. I grew accustomed to the substantial, annual drives to maintain this vital friendship with Vernon Gotwals.

By 1990, Vernon admitted to me that he was growing tired of playing the Hammond organ in the Deer Isle Church, and he thought that this larger congregation might be able to consider a pipe organ. The initially unlikely choice of a two-manual, nine-rank Carl Barckhoff tracker organ emerged as the best thing going. This organ, built originally for a Seminary in Pennsylvania, had found its way to Summerville, PA, Amherst and Ashfield, MA, and then into the Gotwals' very garage in Northampton, before passing to our firm, the last two moves through the preservative efforts of Grant Moss and Smith College alumna, Elinor Clarke of Ashfield. Eventually, the First Congregational Church of Deer Isle, Maine contracted with us for the renovation and installation of the Barckhoff organ. Several programs inaugurated the pipe organ in Deer Isle, including recitals by Thomas Murray and Charles Krigbaum, both of Yale University. (In fact, Charles Krigbaum had been a classmate of Vernon Gotwals at Princeton, so in more recent years, Vernon tended to rely upon the supply from Yale of organists for Smith College.) The reception of the Barckhoff organ, and of the restoration work was unusually generous. We are certain that the success of the project resulted from the careful planning, organization, and respectful shepherding by Vernon Gotwals.

Since that organ installation, annual trips to Deer Isle were mandatory for routine organ tuning and maintenance. No trip has been without ample rewards of camaraderie and renewal between long-standing friends, between student and mentor.

Change has taken its toll again, however, first as Vernon and Carol Gotwals announced their retirement from church music, effective Sunday, May 27, 2001. Soon thereafter, the Music Committee of the Sunset and Deer Isle Congregational Churches commissioned us to conceive and develop what was

described as “an organ pipe sculpture” to present to Carol and Vernon Gotwals as a tribute for their musical service over the eighteen year period from *second sabbatical to second retirement*. The presentation of this gift was made by the Music Committee at a reception in the garden on the Green in nearby Sunset Village. Vernon and Carol were surprised, pleased, and appropriately honored.

The sculpture was designed to be a centerpiece, albeit a large one, using a single Skinner Flute Triangulaire at the center, surrounded by a swirl of polished, common-metal Principal pipes remaining from an antique Mixture. The swirl of Principal pipes was inspired by the shape of a conch shell, and the slant-cut of the wooden cylinder was suggested by the waves of the ocean, the literal *Unda Maris!* (Keeping pipes and rack-pins vertical while slant-cutting the cylindrical base and rackboard was considerably more challenging than the final result would suggest.) The common woods used in organbuilding are represented in the turned base and rack: walnut, oak, ash, cherry, and poplar. The inscription on the engraved plaque, composed by Richard and Mary Howe of the Music Committee, reads:

**“A Tribute to Carol and Vernon Gotwals for eighteen years of dedicated service in the Ministry of Music to the Congregational Churches of Deer Isle and Sunset, Maine, presented August 18, 2001”.**



The organ pipe centerpiece was crafted lovingly through the cooperative efforts of five employees at Czelusniak et Dugal — each also had participated in the Barckhoff organ project and they all had enjoyed the generous and gracious

hospitality of Carol and Vernon Gotwals. *It was our pleasure and honor to contribute our workmanship to this retirement tribute.*

The success and presence of this organ happily insures also our continued, personal supervision of our progeny in Deer Isle. So, on Thursday, December 20, 2001, I and Richard Frary enjoyed lunch and an afternoon visit with Vernon and Carol. (The Barckhoff required no attention!) On Saturday, January 5, 2002, Richard and Mary Howe hosted in their home an annual Choir party for the Churches, a rousing event attended with great enthusiasm by Carol and Vernon Gotwals.

The following Saturday evening, Carol and Vernon were at the Blue Hill Hospital, from which Vernon Gotwals suddenly made his final exit. This is a change that, for all, is very difficult to bear.

The life and achievements of Vernon D. Gotwals, Jr. were celebrated in a Memorial Service in Deer Isle on January 17, 2002. The service, replete with music, was otherwise, according to Vernon’s personal instruction I am told — simple and formal. The gathering was a great comfort to all who traveled (many for long distances) to bid farewell to a friend with such significant and positive influence. *Requiescat in pacem*, Vernon, and thank you for all that you did.

*EDITOR: William F. Czelusniak is Curator of Organs at Smith College, and is President of Messrs. Czelusniak et Dugal, Incorporated.*

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## **The Barckhoff Organ**

Vernon D. Gotwals, Jr.

In 1881, Carl Barckhoff, the German-born Pennsylvania organ builder, made a two –manual and pedal tracker organ in Allegheny, now part of Pittsburgh. In 1886 the First Congregational Church of Deer Isle, Maine, had a big new building constructed. The Barckhoff organ has now come to rest in the Deer Isle church, in September 1993.

The church and the organ seem made for each other. On 10 January 1993 the Deer Isle church signed a contract with [Czelusniak et Dugal] to restore the instrument for installation in their sanctuary. In September the rebuilding was completed, and two weeks of intense work accomplished the transplant. The casework matches the plain church interior as if intended for it all along. The acoustics favor organ tone and especially this modest but commanding instrument.

Each of the eight manual voices has a strong individual character, yet they blend well in any possible combination. The Pedal Bourdon provides a suitable bass to the softest stop (Dulciana) or the full organ equally well. The three-stop Swell look meager on paper, but yields a rich contrast to the Great ensemble. Each of the three flute voices is totally different. The Salicional is more string than diapason. The Open Diapason does not cover the other stops but joins them

for a full rich sound in the reverberant church. The Swell and Great divisions are located on one large double bar-and-slider windchest, separated only by swell shades. It would be hard to design a better instrument for this interior.



So Summerville's decision to go electronic ultimately fulfilled Deer Isle's wish to replace its faithful 1946 Hammond with the sound of real pipes (unknown in any island church until now). The Organ Clearing House, Elinor Clarke of Ashfield Mass., Grant Moss, and others took part in the chain of events that led to this rebirth. Once again the philosophy of the Organ Historical Society is vindicated by meticulous rebuilding and miraculous rebirth.

### ORGAN SPECIFICATION

Compass 58/27

#### GREAT

- 8 Open Diapason (Bass en-façade)
- 8 Melodia
- 8 Dulciana (TC – Melodia Bass)
- 4 Principal
- 2 Fifteenth

#### SWELL (Enclosed)

- 8 Rohrflote
- 8 Salicional (TC- Rohrflote Bass)
- 4 Flute Harmonic
- Tremolo

#### PEDAL

- 16 Bourdon

#### COUPLERS

- SW/GT, SW/PD, GT/PD

## Carol & Vernon Gotwals Music Fund

The Deer Isle and Sunset Church Councils have established the *Carol and Vernon Gotwals Music Fund* to honor and commemorate Carol's and Vernon's eighteen years of service and for their contribution to musical enrichment for the community. The fund's purpose is to perpetuate church music excellence and support musical enrichment in this area. Please direct your gifts to: Mr. & Mrs. Richard Howe, Fifield Point Road, PO Box 648, Stonington, ME, 04681.

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## NEWS ITEMS

### *“Chapter Events”*

**PEDALS, PIPES & PIZZA:** This Chapter outreach event to the community will take place on March 16<sup>th</sup> at Smith College in the John M. Greene (JMG) Hall and Helen Hills Hills Chapel from 9:30 AM to 2:00 PM. It is a wonderful opportunity to learn about and see the organs “up close”. The instruments can be inspected, and attendees can actually enter the wind chamber and stand up inside the Austin Organ in John M. Green Hall while it is playing. All the mechanisms can be seen working. The small Andover tracker organ in JMG and the Aeolian-Skinner organ in the chapel will similarly be inspected. Pizza and soft drinks will be provided, courtesy of the Chapter.

This event is designed to intrigue and inform youngsters, piano students, beginners at the organ, and the generally curious, but **ALL ARE WELCOME!** For additional information, or with questions, please call Bill Czelusniak (413-586-7600).

The schedule of activities for this event is listed on page 10 (back cover).

### *“Other News”*

**ORGAN ACADEMY MEMORIAL:** Funds received to date in memory of Larry Buddington total \$500. The Board thanks both those who have contributed, and the Buddington family for naming this fund for memorial donations.

**NEXT BOARD MEETING:** Sunday, March 3<sup>rd</sup> at 7:00 PM in Northampton.

**FINANCE COMMITTEE:** Sunday March 3<sup>rd</sup> at 6:30 PM in Northampton.

**ADDRESS CHANGE:** Ann's Tapply's new address is: 27 Leonard Street, Agawam, MA 01001.

**EMAIL CHANGES:** Becky Isaacson's new email address is: [beckyisaacson@aol.com](mailto:beckyisaacson@aol.com). Karen McCarthy's new email address is: [karenruth@rcn.com](mailto:karenruth@rcn.com).

## POSITIONS AVAILABLE

*The Placement Director is Becky Isaacson. Please contact her at 413-734-1623 for additional information that may be available.*

### ORGANIST/DIRECTOR

First Congregational Church (UCC), 20 Lathrop Street, West Springfield, MA, 01089. Opportunity to develop creative music ministry. Must be open to a variety of musical styles. Two choirs (adult and handbell), 10 hours/week, Johnson/Gilbert pipe organ, Steinway grand piano, handbells. Salary and Benefits will conform to AGO guidelines. Position is open April 1<sup>st</sup>. Contact Mary Pat Flaherty (413-739-6608).

First Baptist Church, Greenfield, MA, one adult choir, Skinner pipe organ, position open immediately, salary \$5500-6500 negotiable, vacation negotiable. Contact Music Committee co-chair Lorraine Doret (413-773-9208).

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## CALENDAR OF EVENTS

### **Sunday, February 24**

**3:00 PM**

Smith College, Sage Hall, Vernon Gotwals Memorial Event. Given by his friends and colleagues at Smith. Music and spoken tributes by many in the department.

### **Sunday, March 03**

**4:00 PM**

Old First Church, Springfield, Music at First Series, "Duo Piano", Luis de Moura Castro and Paul Bisaccia. **FREE**

**4:00 PM**

Ecumenical Vespers at St. Paul the Apostle RC Church, Choir of Christ Church Cathedral (Episcopal), Springfield, Peter Beardsley (Director), Reverend James Monroe (Homilist).

**4:30 PM**

First Churches, Main Street, Northampton, Vernon Gotwals Memorial Concert for the church community. He was organist here and a member for many years. Participants include organists Grant Moss and Charles Kriegbaum, Tom Gotwals, and other musicians, some who are coincidentally connected with Smith College.

### **Friday, March 8 – Sunday March 10**

Immanuel Congregational Church, 10 Woodland Street, Hartford, CT, 06105, "Reviewing the World through Worship." Area church singers to augment Immanuel's choir. Workshops, worship, meals. Marva Dawn & John Ferguson, leaders. Contact Larry Allen, Organist of the church (860-527-8121) for details.

### **Sunday, March 10**

**3:00 PM**

First Baptist Church, North Adams, Tutorial on the Sibelius Music Writing Computer Program. Berkshire Chapter program. Call 413-443-5606 (machine after 7 rings) so refreshments can be planned.

**FREE**

**4:00 PM**

First Congregational Church, Westfield, Greater Westfield Choral Association, 25<sup>th</sup> Anniversary Spring Concert. Featuring the St. Nicholas Mass by Haydn, and works of Mendelssohn, Thompson and Dubois. **\$5**

### **Saturday, March 16**

**9:30 AM to 2:00 PM**

Chapter Event, Smith College (John M. Greene Hall), Northampton, "Pedals, Pipes and Pizza". **FREE**

### **Sunday, March 24 (Palm Sunday)**

**2 PM**

St. Mary's Church, Northampton, Arcadia Players, Handel *Messiah*, Tickets 413-584-8882. **\$30/\$15/\$10/\$5**

### **Sunday, April 07**

**4:00 PM**

Ecumenical Vespers at St. Paul the Apostle RC Church, Choir of St. Michael's RC Cathedral, Lad Pfeifer (Director), Reverend William Hamilton (Homilist).

### **Friday, April 19**

**7:30 PM**

First Congregational Church, High Street, Suffield, CT, Music on High Performing Arts Series, "Jazz – Cool & Hot", music of Berlin, Mancini, Coleman, Rodgers and others. **FREE**

### **Sunday, April 21**

**7:00 PM**

Chapter Event, All Saints' Episcopal Church, South Hadley, "Members Recital". **FREE**

### **Sunday, April 28**

**4:00 PM**

Old First Church, Springfield, Music at First Series, "The Copenhagen Royal Chapel Choir". **FREE**

### **Sunday, May 05**

**4:00 PM**

Ecumenical Vespers at St. Paul the Apostle RC Church, Schola Nova, Michael Dulac (Director), the Choir of St. Paul the Apostle RC Church, Catherine Waldron (Director), Rev. C. Lee Gilbertson (presider).

### **Friday, May 17**

**7:30 PM**

First Congregational Church, High Street, Suffield, CT, Music on High Performing Arts Series, "Connecticut Valley Young Artists' Showcase", features the area's most talented young pianists, instrumentalists, and singers. Includes works for duo-piano. **FREE**

### **Monday, 10 June**

**6:00 PM**

Chapter Event, "Annual Banquet", location TBA, **PRICE TBD**



# **Pedals, Pipes & Pizza EVENT**

**Smith College, Elm Street, Northampton, Massachusetts  
Saturday, March 16<sup>th</sup> 9:30 AM – 2:00 PM**

- 9:30 AM John M. Greene (JMG) Hall — Registration & Refreshments  
ORGAN & PIANO on STAGE**
- 10:00 JMG Austin Organ, Demonstration, Questions & Answers**
- 10:30 JMG Andover Organ, Demonstration, Questions & Answers**
- 10:50 JMG Austin Organ, Exploring Inside the Organ plus....  
OPEN CONSOLES ON BOTH ORGANS**
- 11:30 Walk to Helen Hills Hills Chapel**
- 12:00 NOON Pizza & Soft Drinks in Bodman Lounge (lower level)**
- 1:00 PM Chapel Aeolian-Skinner Organ,  
Demonstration & Open Console**
- 2:00 Wrap-up and Adjournment**

**PLEASE SEE PAGE 8  
FOR OTHER DETAILS**