

ABOUT *CHIFF CHAT*

Chiff Chat is the Newsletter of the Springfield, Massachusetts, Chapter of the American Guild of Organists. Published monthly, September through June, it is mailed to members using first class postage to insure delivery before the beginning of every month.

The closing dates for Feature Articles and Calendar/News Items are, respectively, the 1st and 10th of the preceding month. Please send material by email (much preferred) or by US mail (see Yearbook for Editor's address or call him).

The Chapter's website is www.springfieldago.org.

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CHAPTER EVENTS 2002-2003

SEPTEMBER 8th – Sunday at 3:00 PM

"An Afternoon in the Berkshires"

Tanglewood Music Center and the Little Church on the Hill, Lennox. A joint event with the Berkshire Chapter.

OCTOBER 30th – Wednesday at 7:00 PM

"Organ Phantasmagoria Returns!"

Abbey Chapel, Mount Holyoke College

NOVEMBER 19th – Saturday at 1:00 PM

"Music & Technology Workshop"

John M. Greene Hall, Smith College

DECEMBER 15th – Sunday at 3:00 PM

"Messiah Sing-Along"

Conducted by Terry Larsen, Director of the Pioneer Valley Symphony Chorus. First Congregational Church, South Hadley

FEBRUARY 3rd – Monday at 6:00 PM

"Annual Pastor-Organist Dinner"

Trinity United Methodist Church, Springfield

FEBRUARY 15th – Saturday at 8:00 PM

"Organ & Orchestra Spectacular"

The Pioneer Valley Symphony with Grant Moss, in Liszt's *Hunnenschlacht* (Attack of the Huns). John M. Greene Hall, Smith College

APRIL 6th – Sunday at 4:00 PM

"Felix Hell in Recital"

A joint presentation with "Music at First" Old First Church, Springfield

MAY 4th – Sunday at 2:00 PM

"Members Recital"

St. Michael's Roman Catholic Cathedral, Springfield

JUNE 9th – Monday at 6:00 PM

"Annual Banquet"

Delaney House, Holyoke

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A visually interesting assembly of diverse fragments of pipe façade ideas from an old line drawing.

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FROM THE EDITOR

Your Editor has planned feature articles throughout the 2002-2003 season which focus primarily on organs, organ-builders, personalities, and events in the area served by this Chapter.

For this issue your Editor asked Charles Page to author a report on the 2002 National Convention of the AGO in Philadelphia which he attended during the first week in July. Charles has responded with his usual thoroughness and engaging style in a most interesting review of what, by all accounts, was a splendid convention.

Also in this issue is an article on inclusive language by Harold Stover. Through the efforts of Charles Page, we obtained the author's permission for us to publish it now, before it appears later this season in the UCCMA Journal of United Church of Christ Musicians Association. The article was prepared in response to a request from some of the author's singers that he “spell out” his approach on this issue.

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OPENING CHAPTER EVENT

SEPTEMBER 8th 2002

3:00 PM

By *Bill Czelusniak*

The Springfield Chapter's Opening Event for the coming season will be a *rare opportunity* for a private view (and a listen) from the stage of The Koussevitzky Music Shed at Tanglewood, Lenox, MA. This event is jointly sponsored with the Berkshire Chapter. We'll drive ourselves, or carpool (as you may arrange yourselves) to arrive at Tanglewood around **3:00 PM on Sunday, September 8th**. Parking should be available close to the main gate, and admittance to the grounds should be without cost or question, if you state that you are attending the AGO organ demonstration in The Shed.

The pipe organ in The Shed is included regularly in orchestral and choral repertoire during the Summer seasons of the Boston Symphony Orchestra; but still, few people know much about this instrument. It was used in a short solo recital during the 1997 AGO Regional Convention in Pittsfield. We'll have an opportunity to see and hear this organ at close range. In 1940, the Æolian-Skinner Organ Co. of Boston installed their Opus 1002, a two-manual instrument with four divisions and 32 ranks of pipes, in an enclosure with screened openings that spans the width of the stage, above the acoustical clouds. This chamber will be lighted for us, but not accessible for tours. The Positiv division is divided into Unenclosed and Enclosed sections, making for a small, 4-rank Swell division that includes a powerful Trompette. The Pedal division includes a 32' Bombarde (but the bottom C pipe only) which is actually of Willis manufacture. This (and more) history of the organ will be presented verbally at the Event by myself. Our firm has maintained this organ for more than 15 years.

The Mt. Holyoke College Klop Positiv pipe organ, which has been rented each summer for several years by the BSO, will still be at Tanglewood in September. This will permit the performance of some music for two organs from the stage of The Shed. Peter Beardsley and Anne Marcure will be the duo organists of the day, demonstrating each of the organs alone and together. The opportunity for this private access to The Shed and its organ is provided to the American Guild of Organists through the generosity of the public outreach programs of the Boston Symphony Orchestra, Incorporated. We are most grateful for this opportunity, and we must respect the surroundings as the guests that we are this day. AGO members can invite a guest or two for this occasion, but we *cannot advertise this event nor invite the public*.

Shortly before 5 o'clock we'll depart Tanglewood for The Church on the Hill, (UCC) in Lenox, MA, where John Cheney is the Director of Music. This church houses Opus 281 of William Johnson, Westfield, MA, a one-manual organ of 14 registers (about 10 ranks). This instrument was restored during 2001 by the Andover Organ Co., including a scrupulous restoration of colorful stenciling on the façade pipes.

We'll hear the history of this instrument, and a demonstration its golden, antique tones. Hymn-singing is also planned.

Following the visits to these organs, we encourage attendees to conclude the day by dining with friends (please make your own arrangements) at any of the many interesting restaurants in the area. A list of suggestions will be made available at the event. Stoplists of the organs will also be distributed. We look forward to seeing many members from both the Springfield and Pittsfield Chapters, and resuming our Fall season with this relaxing afternoon in the Berkshires, with good music in very special locations, and with the camaraderie of both Chapters.

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AGO Convention 2002

By Charles Page

Several Chapter members were at the AGO Convention in Philadelphia July 1-7, along with about 2400 other musicians. The Convention was wonderful, albeit it was hot, but the 90° plus temperature for two or three days was bearable. Indeed most of the convention venues were air-conditioned.

The opening Gathering Celebration held at the Cathedral Basilica of Saints Peter and Paul clearly set a tone for the high quality of performance and style that would be a hallmark of this convention. Judith and Gerre Hancock, and John Weaver, organists, along with the St. Thomas Choir of New York and the Chestnut Brass Company, provided the stunning musical portion of the program. Following a grand processional, the St. Thomas Choir sang Owen Burdick's *Jacob's Prayer*, one of several fine world premieres commissioned for AGO Philadelphia 2000. The choir also sang Walton's *The Twelve* and *Quatre Motets*, Op. 10 of Duruflé. During the course of the week, we would have an opportunity to hear the entire opus of this fine French composer, honoring the 100th anniversary of his birth.

The convention held something for everyone. There were a variety of worship experiences each afternoon during the week, each preceded by a half-hour Rising Star Recital and each with an outstanding choral group. Workshops covered a great variety of topics from improvisation and performance practice to the hard facts about notation software. And there were several publishers' choral reading sessions.

As with past conventions, we were divided into four groups providing a much more manageable size for most venues. Moving over 2000 people in different directions from the center of the city is no small feat and the Convention Transportation Committee is to be commended for their careful planning. Two of the major evening performances brought the entire convention together at the chapel of Girard College. As the chapel was not air-conditioned, and with the heat of the early part of the week, it was a little problematic as regards tuning between the chapel organ and the Philadelphia Orchestra. The location of the organ in the chapel ceil-

ing, high over the long nave, magnified tuning matters for the instrument, a magnificent E. M. Skinner. However, with remarkable acoustics and this grand organ, it was really a perfect place for this organ and orchestra program that included the Widor *Symphonie in G Minor*, Jim Christie, organist, the *Concertino for Organ and Chamber Orchestra* of Craig Phillips, played by the composer, a wonderful new addition to the repertoire, and the popular *Symphonie Concertante* of Jongen played by Dianne Meredith Belcher. Regardless of the heat and the tuning discrepancies, this was one of the high points of the convention for me.

Other high points were the performances of Jane Parker Smith at Girard, Alan Morrison at Princeton Chapel [Aeolian-Skinner/Mander], Hatsumi Miura at the Presbyterian Church of Chestnut Hill [Mander], Cherry Rhodes at Trinity Evangelical Lutheran, Lansdale, PA [Martin Ott] and David Higgs at First Presbyterian, Philadelphia [Reuter]. The 4th of July was celebrated in great style as we heard Peter Richard Conte at Wanamaker's. Following a stunning performance of Dupré's *Symphonie-Passion, Op. 23*, the evening was made complete with a light show and the raising of the American flag as Conte concluded with *The Stars and Stripes Forever*. This program was followed by fireworks over the river. What a way to celebrate the 4th!

One of the most fascinating programs took place at Irvine Auditorium, the University of Pennsylvania. The 162 rank Austin organ, originally built for the Sesquicentennial Exposition, Philadelphia was paired with a two manual and pedal synthesizer in a program performed by Richard Morris and Hector Olivera. Those of us who heard Olivera at the Atlanta convention knew we were in for a treat. The synthesizer, built to Olivera's specifications, provided orchestral dialogue for such works as the *Berceuse and Final* from Stravinsky's *Firebird Suite*, the Poulenc' *Concerto*, and the Guilmant *Symphonie No. 1*. A most unusual evening.

The performance of the Toronto Children's Choir on the final day of the convention was brilliant. Under the direction of Jean Ashworth Bartle, the diction, intonation, and style exhibited all the hallmarks for which the choir has become justly famous. The program took place at the new Kimmel Center for the Performing Arts, the new home of the Philadelphia Orchestra. Only the facade case of the new Dobson Organ has been installed; the instrument is due for delivery in 2005.

The final closing salvo back at Girard Chapel, thankfully, with cooler temperatures, was the magnificent performance by Voices of Ascension with Dennis Keene. In addition to the Duruflé *Requiem*, the program included two newly composed works; Carlyle Sharpe's *Laudate Nomen* and another world premiere commissioned for this convention, *From Darkness to Light* by Ruth Watson Henderson. This work pairs perfectly with the Duruflé and it uses the same instrumental resources for orchestra and organ. It garnered a prolonged standing ovation, and I am sure it will join the realm of outstanding larger choral works. A true high point of the program was the singing of Parry's *I Was Glad* complete with the *Vivat Regina* mid section. It was stunning and provided the

only opportunity for the audience to hear chorus and organ alone. The Voices of Ascension, in my opinion, is one of the finest professional choirs around – such tuning, shaping of phrases, and musical nuance. This concert alone made the entire trip worthwhile. Unfortunately a number of colleagues missed this final convention program as they headed home early to play services.

The exhibits were particularly good. Where else, in one place, can you peruse the latest music of so many publishers, and all the other trappings of our profession, neatly organized the way you want it. One can virtually plan new seasonal offerings, along with the helpful recommendations of colleagues who are doing a search at the same time. As at past conventions, the evenings conclude with receptions, conveniently located in the exhibit area. Of course, part of the value of any convention is the chance to get together with colleagues from other parts of the country.

Thankfully, at Bill Czelusniak's suggestion, I decided to take the train. Bill was consultant on the PENN Irvine Auditorium organ and had chalked up lots of Amtrak mileage. Clearly, you see a different slice of Americana, and it turned out to be a terrific way to come and go. After a week of little sleep, it was a pleasure to have five hours of forced relaxation with the Sunday *New York Times*.

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INCLUSIVE LANGUAGE AND THE CHORAL CONDUCTOR

By Harold Stover

EDITOR: Printed by permission of the author. This article will appear in the UCCMA United Church of Christ Musicians Association Journal during the 2002-2003 season. The author notes: "Here's a sample of my writing that will give you a clue as to how I view a certain rather contentious issue. It was written in response to a request from some of my singers that I spell out my approach."

Harold Stover is a native of Latrobe, PA, and a graduate of the Juilliard School in New York. He is Organist and Director of Music of Woodfords Congregational Church, UCC, in Portland, ME, and also serves on the faculty of the Portland Conservatory of Music and as director of Renaissance Voices, a Portland-based chamber chorus. His writings on organ and choral music have appeared in The American Organist, the New England Organist, and the Diapason. A former dean of both the New York City and Portland chapters of the AGO, he has been featured as both performer and lecturer at regional and national conventions of the Guild.

One of the most difficult problems for the choral conductor working in liberal Protestant churches today is the issue of language, particularly gender-specific language in sacred music.

For example, it is clear that many people can no longer accept the word "men" as a verbal symbol standing for "all human beings", or that "Father" is now often seen as only one

of many possible metaphors which might be employed to describe various attributes of the ultimately unnamable God. Other words such as "King" and "Lord" are seen as belonging to ancient cultures whose political values Americans have never shared. The problem arises not in creating new art which reflects the thoughts and aspirations of its time, but in knowing how to deal with older works which employ similes and metaphors which, although they were common usage when new, are now seen by some to be inadequate at best and offensive at worst. The choral conductor of today faces the dilemma of balancing the needs and desires of contemporary choristers with the need to preserve the artistic heritage of the past, and of acting in a way which respects both the creator and the re-creator of older music.

One solution is to simply eliminate from our repertoire any music whose text causes offense. There are cases where this easy, if drastic, solution will be the only valid one, yet to adopt it across the board will decimate choral literature to a point where many of the masterpieces of our Western heritage will be lost to us, denying us access to the many of the works which were responsible for our becoming choral directors in the first place.

The solution adopted more often today is to alter older texts to conform to present-day thinking on this issue, but it is not always possible to do this without compromising the artistic integrity of the work. By artistic integrity, I mean not only the preservation of the technical mastery of both word and music by which we recognize artistic excellence, but the integration of both disciplines to produce a convincing and moving synthesis that will stand the test of time. What we have learned from the first generation of attempts to do this is that, while certainly not impossible, it is a more difficult to achieve real artistic integrity while doing this than its original proponents imagined. In some cases it appears that no thought was given to any criteria other than the redress of the grievances of those who felt themselves to be marginalized by the original texts. (It is curious, if perhaps only tangential to this discussion, that poetry and music seem to bear the brunt of attempts to find a solution to this problem, while the visual arts seem to remain outside the fray. There were years of debate over cleaning methods during the recent restoration of Michelangelo's frescoes in the Sistine Chapel, but no calls to paint over the clearly patriarchal image of God in the famous creation scene and replace it with a more contemporary expression of the Deity.)

In the preface to Hymns of Truth and Light, a new hymnal produced by Houston's First Congregational Church, United Church of Christ, the editors write "we do not believe that it is necessary or wise to *unduly* [emphasis mine] rewrite the past." The word "unduly" suggests subjective judgement, but it may well be that a case-by-case consideration of individual works is a more necessary and wise approach than either that of the far right, which insists that historical texts should stand immutable in all cases, or the far left, which holds that the only standard for a text is that it express a contemporary world view.

Why should we strive for the least possible alteration of a received text? Any good choral composer will try with the

greatest care to find a musical rhythm which will reflect and illuminate the rhythm of the text, and will try with equal care to match pitches to vowels in a way that fashions idiomatic music for the human voice. To alter a text is always to run the risk of upsetting this balance. I believe that, if we decide it is necessary to consider a proposed alteration of a text, one of the first questions we should ask ourselves is *Is this new version something to which we can imagine this composer setting the original music?*

There is also, of course, a legal aspect of this issue. If a text is under copyright, the right to alter it should never be assumed. Even where the text is not legally protected, a wise steward of the repertoire that has been passed down to us should consider the ethical implications of changing a text by a writer whose name we know. The line “Love to God and all men” from Christina Rossetti’s *Love Came Down At Christmas* has been subjected to several rewriting in recent years, some more poetic than others, some more faithful to the line’s meaning than others, some better matched to the music in question than others. The unasked questions seem to have been whether a conductor, composer, or editor has the right, as the ultimate trustee of the work of a deceased artist, to assume Rossetti’s blessing on any alteration of her text, and whether that blessing is needed.

Similarly, cases such as that of a composer whose work is clearly inspired and directed by specific older texts should be judged with the most careful consideration. For example, there are many passages in Ralph Vaughan Williams’ settings of the King James Bible that would be candidates for alteration in the present climate. Some would possibly meet the technical standards of the music and preserve the essential meaning of the text, but knowing what we know about this composer – and there are still many people alive who knew him well – it is doubtful that he would ever have approved alteration. Again the ethical questions: do we want his approval, and do we need it?

Here are times when we are bound by fewer constraints. Many ancient texts have been handed down to us through oral folk traditions, and thus offer considerable leeway for alteration. For example, the line in the spiritual *Didn’t My Lord Deliver Daniel?* which in most versions asks “Why not every man?” can surely be changed to “Why not every one?” without doing damage to the song as an artifact or to the way it has been handed down to us by our forebears.

Similarly, if we are singing a translation of a text originally written in another language, there is nothing to prevent our doing our own translation, or, if legal requirements are met, a translation of a translation. Unless we are singing in Greek, Aramaic, or Hebrew, every Biblical text we sing is sung in one translation or another.

We sometimes get help from texts in other languages that is missing in English. Latin, for example, draws a distinction between *homine* (human) and *vir* (man). This distinction is often lost in English translations of Latin originals, but it can and should be reflected in new English translations. It is sometimes, however, necessary to translate a gender-specific term accurately if we are to grasp any sense of the meaning of

the original or the world-view it encapsulates. If we reject paternalistic images of God, what are we to do with “Patrem Omnipotentem” from the opening line of the Credo of the Mass. It is difficult to justify any departure from the traditional translation “Father Almighty” without casting the text in a different light from that in which it was conceived and in which most composers have sought music with which to illuminate it. The outright rejection of the traditional translation in a sung mass means the corruption the essential nature of the work of art or the elimination with one stroke of a millennium of Latin mass settings, some of which rank among the high achievements of Western culture and religion.

The possibility of rejecting such works as Bach’s b minor mass and Beethoven’s *Missa Solemnis* on these grounds leads us to what might be called the Michelangelo Dilemma after the above-mentioned portrayal of God in the Sistine Chapel: what do we do when a work is so great a monument of our cultural heritage, and whose text is so wedded to its artistic integrity, that the entire edifice crumbles if concessions to contemporary sensibility are made? The best-known musical example might be that of Handel’s *Messiah*, which is so strongly identified with its King James English and has become such a revered artifact of Western culture that few, if any, choral conductors will be prepared to discard “good will towards men” in the chorus *Glory to God*, even if they are sympathetic to the alteration of Biblical translations in less exalted circumstances. How necessary is Schiller’s “Alle menschen werden bruder” to Beethoven’s conception, and our understanding, of the ninth symphony? What to do about Shakespeare, Lincoln, or any other master of the English language whose times and metaphors were not our own? Should the first self-evident truth in the Declaration of Independence stand as Jefferson left it? And, of course, there is that perennially vexing question for English departments: what to do about Mark Twain’s repeated use of the most unacceptable racial epithet in *Huckleberry Finn*? It may or may not be decided that there are certain masterpieces which have earned the right to stand as written and which offer benefits to those who know them which outweigh the drawbacks of outmoded or even offensive language, but it is important that the question be continually asked and that great works not be subjected to prejudicial exclusion on these grounds.

The task of not unduly disturbing a composer’s conception of a text should result in careful questions even in more mundane circumstances. For example, is it worth tampering with a specific artist’s thoughts in order to avoid gender-specific pronouns in the retelling of stories whose protagonists are clearly identified by gender, such as the wise men that visit Jesus’ cradle or the three women who visit his tomb?

Proceeding on a case-by-case basis, with minimal pre-conceptions, will not be the easiest or least time-consuming approach for the contemporary choral conductor, but I hope it will increase the chance that a middle way can be found which will reconcile our desire to retain as much of the great music of the past in its original form as is possible and our need to make welcome all those who are drawn to our work because of their hunger for the chance to recreate that music.

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NUNC DIMITTIS

EDITOR: The Chapter was deeply saddened to learn of the passing of two long-term Chapter members, Virginia Ring and Eunice Hillert. At the time of Virginia Ring's death on Thursday, April 25th, 2002, the final Newsletter issue of the 2001-2002 Season had already gone to press. Accordingly, we were unable to report this until now. The March 2001 issue of Chiff Chat featured Ginny in a major interview (and cover photograph) with this remarkable person. Your attention is directed to that issue. She was a past Dean of this Chapter, and earned both the ChM and AAGO certifications from the AGO. At the Pastor-Organist Dinner in 2001 she was awarded lifetime membership in this Chapter by, then Dean, Carol Spinelli.

Eunice Hillert was a very active Chapter member, and served several area churches for over 30 years as Organist and Choir Director. Those who knew her well fondly remember their many marvelous conversations with her.

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VIRGINIA RING

1925 – 2002

Past Dean

Springfield Massachusetts Chapter
American Guild of Organists
1966 - 1969

Virginia N. (Edwards) Ring died at her Longmeadow, Massachusetts, home (24 Tabor Crossing) on Thursday, April 25th, 2002. Born in Springfield, she graduated from Classical High School and earned her Bachelor's Degree in Psychology from Boston University. For many years she taught music at Duggan Junior High School. A longtime member of First Church of Christ in Longmeadow, she was Director of Music and Organist from 1971 until 1988, and was Assistant Director and Junior Choir Director from 1952 to 1966. She was Organist and Choir Director at St. Peter's Episcopal Church from 1966 until 1971. Mrs. Ring was a member and past President of the Tuesday Morning Music Club, past Dean of the Springfield Chapter, a member of the College Club of Springfield, and a Phi Beta Kappa. She is survived by a son, Dana T. Ring of West Hartford, CT; two daughters, Cynthia R. Suhonen of Warrington, VA, and Lisa R. Waugh of Litchfield, CT; and three grandsons, Peter, Kevin and Bryan Waugh. A memorial service was held at First Church in Longmeadow on April 29th. Contributions in her memory can be made to the Music Fund, 763 Longmeadow Street, Longmeadow, MA, 01106.

Eunice Hillert

1922 – 2002

Member

Springfield Massachusetts Chapter
American Guild of Organists

Eunice E. (Spencer) Hillert of Edison Drive in South Hadley died on July 24th. She was born on November 16th, 1922, in Holyoke. For many years, Mrs. Hillert and her husband owned Hillert's Coffee Shop in Holyoke. Earlier she had worked for 20 years at Chicopee Savings Bank. She had also worked at Holyoke Day Nursery. A member of Second Baptist Church in South Hadley and a communicant at St. Anthony of Padua Church in Chicopee, she formerly was Director of Music at both churches. For 30 years, she was Organist and Choir Director at Westover Air Force Base. She also held Director of Music positions at First Baptist Church (Holyoke), Our Lady of Perpetual Help (Holyoke), St. Theresa's Church (South Hadley), and the Agawam Baptist Church. Mrs. Hillert was a member of the AGO, and a former member of the Quota Club. She also served on the Board of Trustees of Village Cemetery in South Hadley. She received the "Orchids to You" award from the Springfield newspapers. She leaves a daughter and son-in-law, Leone and John MacLean. The funeral was on July 27th at the funeral home, followed by a Mass in St. Anthony of Padua Church. Memorial gifts may be made to Friends of Village Cemetery (c/o Beers & Story South Hadley Funeral Home, 646 Newton Street, South Hadley, MA, 01075), South Hadley Lions Club Eye Research (PO Box 81, South Hadley, MA, 01075), the American Cancer Society (31 Capital Drive, west Springfield, MA 01089), or to a charity of one's choice.

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NEWS ITEMS

NEW MEMBERS: Please welcome the following new members: William Baker, One Sunset Avenue, Hatfield, MA 01038; Richard M. Frary, Jr, 36 Plainfield Road, Cummington, MA, 01026-9728; Colleen Harris, 53 Spring Hill Road, Belchertown, MA, 01007; Rick Hogan, 5 Cranberry Hollow, Enfield CT, 06082-2200; Therese Lambert, 6 Oak Drive, Granby, MA 01033-4767; Roger Mansen, 28 Coyne Road, Waban, MA, 02468; Bruce McInness, 23 McIntosh Drive, Amherst, MA, 01002; Edward Napolski, c/o St. Patrick's RC Church, 64 Pearl Street, Enfield, CT 06082; Jean Pittman Turner, 404 Greenfield Road, Deerfield, MA, 01342.

SUBSTITUTE ORGANIST: New member, Rick Hogan, has announced his availability for substitute organist work in the greater Springfield and Enfield areas. His address is 5 Cranberry Hollow, Enfield, CT, 06082. His telephone is 860-763-1152.

NEW ADDRESS: Lois Toepfner, our AGO Region I Councilor, has these changes to contact her: new phone numbers are (H) 508-366-0509, (W) 978-443-8350, (Cell) 978-376-4036. Send Chapter mail to St. John's Evangelical Lutheran Church, 16 Great Road, Sudbury, MA, 01776. Send personal mail to 4 Wessonville Village Way, Westborough, MA 01581.

CONGRATULATIONS: Chapter member and Executive Board Director Lary Grossman has earned the AGO Service Playing Certificate (SPC). Lary serves as parish organist at Holy Trinity Roman Catholic Church in Hatfield, a position he has held since 1994. His PhD (Northwestern University) is in the Theory of Music, where his dissertation researched fugal procedures in Joseph Haydn symphonies.

NEW TRACKER ORGAN: Your Editor recently talked with Ralph Richards of Richards Fowkes & Company about the new organ being built for the First Church in Deerfield. This instrument of 20 stops, the firm's Opus 13, is nearing completion in their East Tennessee shop. Installation in Deerfield is planned for this Fall.

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POSITIONS AVAILABLE

The Placement Director is Becky Isaacson. Please contact her at 413-734-1623 for additional information that may be available. Her email is beckyisaacson@aol.com.

ORGANIST/DIRECTOR

St. John's Episcopal Church, 15 Park Ave., *Athol, MA*, 01331. Timothy Hawkes Pipe Organ, 12 ranks, mechanical action. One choir (meets occasionally – Easter, Christmas), salary \$75-\$100 per week, 2 weeks vacation (negotiable). Contact Father Milton Chenny 978-249-6620.

East Longmeadow United Methodist Church, *East Longmeadow, MA*, 01028. Moller pipe organ. Lead and accompany senior choir, build other choirs. Position open immediately (Organist and/or Pianist & Choir Director). Salary in accordance with AGO guidelines. Contact the church at 413-525-7416. Email elum@worldnet.att.net.

First Church of Christ (UCC), 830 Corbin Avenue, *New Britain, CT*, 06052. Austin pipe organ (1963, III/58) Kawai grand piano, 37 bell Petit & Fritsen carillon, Schulerich handbells, Malmark handchimes. Choirs (adult, children, cherb, handbell). 25 hours per week. Salary \$25,000 plus benefits. Position to be filled by January 1st, 2003. Send resume and cover letter by September 25th to Joan Prichard, Music Search Committee Coordinator at church address. Email is MusicSeach830@aol.com.

First Baptist Church, 118 Federal Street, *Greenfield, MA*, 01301. Skinner pipe organ. One adult choir. Salary \$6250-\$7000, negotiable. 4 weeks annual vacation. No choir during July & August. Contact Lorraine Doret at 413-773-9208.

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CALENDAR OF EVENTS

Sunday, September 8

3:30 PM

Tanglewood Music Center and Little Church on the Hill, Lennox. "An Afternoon in the Berkshires", Chapter Event joint with the Berkshire Chapter. **FREE**

Sunday, October 6

4:00 PM

Mount Holyoke College Art Museum, South Hadley, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), "Seventeenth Century Extravagances – Italian Style". Contact 413-584-8882 for ticket information.

Monday, October 14

7:45 AM departure – 7:30 PM return

Worcester Chapter's Fall Crawl. (in Boston this year). Registration deadline October 7th. Contact Judy Ollikkala, 71 Deerfield Street, Worcester, MA, 01602, (508-754-7885), email 71431.2534@compuserve.com. **\$47.50**. "Drive-yourself" with directions given is **\$20**.

Sunday, October 20

4:00 PM

Old First Church, Court Square, Springfield, Music at First Series, "Liszt Society Concert – Annual Piano Marathon", co-sponsored by the Hartford Chapter and American Liszt Society. **FREE**

Wednesday, October 30

7:00 PM

Abbey Chapel, Mount Holyoke College, South Hadley, "Organ Phantasmagoria Returns!", Chapter Event. **FREE**

Sunday, November 3

4:00 PM

Old First Church, Court Square, Springfield, Music at First Series, "Kevin Rhodes (Springfield Symphony Orchestra conductor and music director) and Friends". 19th and 20th century chamber music, including the evocative *Piano Sextet* of Poulenc. **FREE**

Sunday, November 17

4 PM

Mount Holyoke College Art Museum, South Hadley, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), "Bach and only Bach – Germany's High Baroque". Contact 413-584-8882 for ticket information.

Saturday, November 19

1:00 PM

John M. Greene Hall, Smith College, Northampton, "Music and Technology Workshop", Chapter Event. **FREE**

Sunday, December 15

3:00 PM

First Congregational Church, South Hadley, "Messiah Sing-Along", conducted by Terry Larsen, Director of the Pioneer Valley Symphony Chorus. Chapter Event. **FREE**

4:00

Old First Church, Court Square, Springfield, Music at First Series, "Christmas Candlelight Concert", Old First Church Choir & Soloists, Charles Page (Organist and Choir Director), Westfield State College Wind Symphony, Karen La Voie (Conductor). Traditional Advent and Christmas music for choir, winds, brass, featuring Daniel Pinkham's *Christmas Cantata*. **FREE**

Friday, December 20

8:00 PM

Bowker Auditorium, UMass, Amherst, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), Bach *Christmas Oratorio* (Parts I, II, VI), Margaret Irwin-Brandon (Conductor). Contact 413-584-8882 for ticket information.

Saturday, December 21

8:00 PM

Christ Church Cathedral, Springfield, Arcadia Players, Bach *Christmas Oratorio* (Parts I, II, VI), Margaret Irwin-Brandon (Conductor). Contact 413-584-8882 for ticket information.

Sunday, December 22

3:00 PM

St. Mary's Church, Northampton, Arcadia Players, Bach *Christmas Oratorio* (Parts I, II, VI), Margaret Irwin-Brandon (Conductor). Contact 413-584-8882 for ticket information.

Monday, February 3

6:00 PM

Trinity United Methodist Church, Springfield, "Annual Pastor-Organist Dinner". Chapter Event. **PRICE TBD**

Sunday, February 9

4:00 PM

Old First Church, Court Square, Springfield, Music at First Series, "Joel Martin, Pianist", co-sponsored by the Tuesday Morning Music Club, Elizabeth P. Davison Memorial Concert. **FREE**

4:00 PM

Mount Holyoke College Art Museum, South Hadley, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), "Better with the viol alone --" (Songs for the English Theatre). Contact 413-584-8882 for ticket information.

Saturday, February 15

8:00 PM

John M. Greene Hall, Smith College, Northampton, "Organ and Orchestra Spectacular", the Pioneer Valley Symphony Orchestra with Grant Moss (Organist) in Liszt's *Hunnenschlacht* (Attack of the Huns). Chapter Event. **PRICE TBA**

Sunday, March 16

4:00 PM

Old First Church, Court Square, Springfield, Music at First Series, "The Chiara String Quartet", co-sponsored by Musicorda. **FREE**

Friday, March 28

8:00 PM

Unitarian Universalist Society, 245 Porter Lake Drive, Springfield, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), Handel *Water Music* and Telemann *The Sea*. Contact 413-584-8882 for ticket information.

Saturday, March 29

8:00 PM

Bowker Auditorium, UMass, Amherst, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), Handel *Water Music* and Telemann *The Sea*. Contact 413-584-8882 for ticket information.

Sunday, March 30

3:00 PM

Sweeney Auditorium, Sage Hall, Smith College, Northampton, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), Handel *Water Music* and Telemann *The Sea*. Contact 413-584-8882 for ticket information.

Sunday, April 6

4:00 PM

Old First Church, Court Square, Springfield, "Felix Hell, Organist". This is both a Chapter Event and Music at First Series Event (co-sponsored). At age 16, Felix Hell, a native of Germany, is one of the most gifted young organists today. He performs in countries around the world every year. **FREE**

Sunday, April 27

4:00 PM

Old First Church, Court Square, Springfield, Music at First Series, "University Orchestra UMASS", Lanfranco Marcelletti (Director). **FREE**

Sunday, May 4

2:00 PM

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

Monday, June 9

6:00 PM

Delaney House, Holyoke, "Annual Banquet", Chapter Closing Event. Light Entertainment. **PRICE TBA**

Mark your calendars **NOW** for the First Event
of the 2002-2003 Season

SEPTEMBER 8th – Sunday at 3:00 PM

"An Afternoon in the Berkshires"

Tanglewood Music Center and the Little Church on the Hill, Lennox.

A joint event with the Berkshire Chapter.