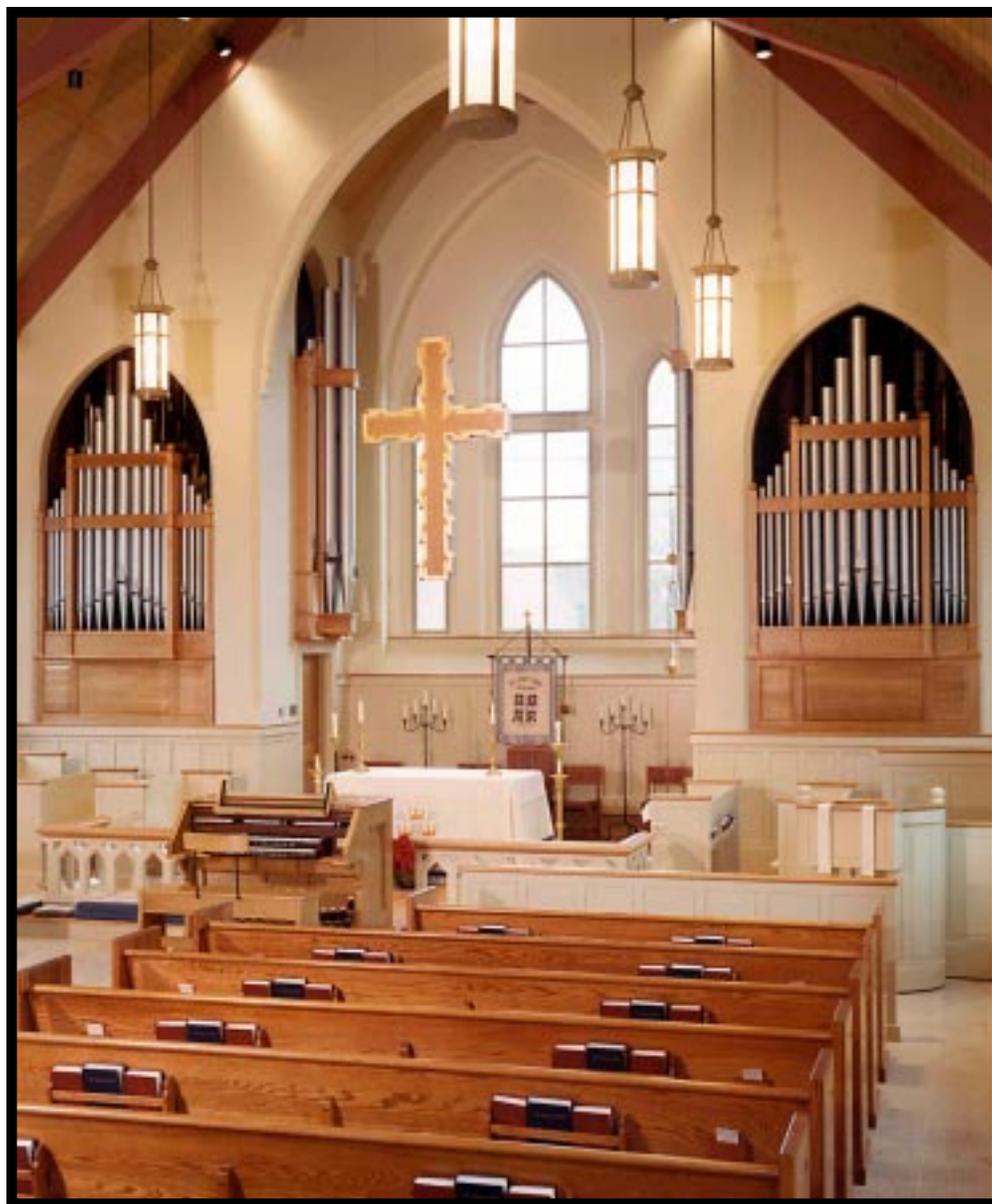


CRIF CHAT — Monthly Newsletter

Springfield Massachusetts Chapter

American Guild of Organists

APRIL 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 short News Items to the Editor by the 10th of the preceding month. Feature Articles, written by members, are actively solicited by your Editor and are due by the 1st 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 10th 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 and our webmaster is Michael Dulac. Please send suggestions to MDulac@springfieldago.org.

EXECUTIVE BOARD

Dean

Larry Schipull
413-534-7730
LSchipull@springfieldago.org

Sub-Dean

Bill Czelusniak
413-586-7600
BCzelusniak@springfieldago.org

Secretary

Barbara Huber
413-525-6142
BHuber@springfieldago.org

Treasurer

Arlene Howes
413-567-8730
AHowes@springfieldago.org

Newsletter Editor

Allen Langord
413-585-1014
ALangord@springfieldago.org

Membership

Charles Page
860-749-7829
CPage@springfieldago.org

Publicity

Jacqueline Johnson
413-596-8006
JJohnson@springfieldago.org

Members at Large

Larry Buddington
1928 - 2001

Lary Grossman
413-247-9426
ELGrossman@springfieldago.org

Annie Harlow
413-498-0290
AHarlow@springfieldago.org

Karen Lampiasi
413-562-0646
KLampiasi@springfieldago.org

Karen McCarthy
413-782-7785
KMCarthy@springfieldago.org

Robin Tierney
413-568-2655
RTierney@springfieldago.org

CHAPTER EVENTS

Remaining 2001 – 2002 Season

APRIL 21th – Sunday at 7:00 PM

"Members Recital" at All Saints Episcopal Church, South Hadley, MA

JUNE 10th – Monday at 6:00 PM

"Annual Banquet", location and special program TBA



PHILADELPHIA 2002

★

Don't Miss the Party...

July 2-6, 2002

The National Convention of the
American Guild of Organists
The 100th Birthday of the Organist's
First Century

For more information, visit our
website at www.AGOPhiladelphia.org
or contact
Dennis Chell, Convention Coordinator
714-877-3344
dchell2001@juno.com
or
Ethel Gail, Promotions Chair
714-529-7683
agor@philapiano.net

Philadelphia 2002
The American Guild of Organists

IN THIS ISSUE

"Cover"

Austin Organ, Opus 2769, installed in All Saint's Episcopal Church, South Hadley, MA, in 1997. Your Editor is most appreciative of Austin Organs, Inc. for providing this photograph. This organ will be featured in the April 21st Chapter Event "Members Recital". Information on this organ is in the Article starting on page 4.

"Articles"

Members Recital Event <i>April 21st 2002</i>	4
Handbells and Young People	7

"Departments"

From the Editor	3
Dean's Message	3
News Items	8
Positions Available	9
Calendar of Events	9

FROM THE EDITOR

Included in this month's issue is a feature article on the Chapter's April 21st "Members Recital" Event. Your attention is directed to the background information on each organist who will be playing as well as a description and specifications of the Austin organ to be used.

Also featured is an article by Janet Banks on the basics and essentials of starting a Handbell Choir. It is presented at this time so members considering a handbell choir in the Fall can have the Spring and the Summer for adequate planning.

The final Newsletter of this season will be a combined MAY/JUNE issue of Chiff Chat to be mailed in mid-April.

DEAN'S MESSAGE

It's that time of the year again. Sigh. In academia, the students' eyes have started to glaze over as the reading assignments, homework, and research projects pile up. The professors all scurry around campus, briefcases stuffed with the as-yet ungraded homework and research projects which should have been handled back last week (or was it the week before that?). Those of us who serve as church musicians know that the extra services during Lent and Holy Week and the administrative demands of organizing special music for Easter added to everyone's stress levels. And, to top it all off, we have to organize our financial records so that we can figure out our taxes for 2001. Is it inappropriate to say "Bah, humbug" now?

For many of us, though, our own expectations create a level of self-induced stress that we would not tolerate if it came from an outside source. There's nothing wrong with self-motivation and setting high standards, but we need to keep from setting ourselves impossible-to-achieve goals, which then guarantees our self-dissatisfaction and disappointment. The demands others place upon us will certainly keep us productive; don't let unreasonable self-expectations turn productivity into obsession.

The Annual Pastor-Organist Dinner was a great success. Congratulations to Karen McCarthy on organizing the event. The food was delicious and plentiful, the company was convivial, and Brett Maguire, our recitalist, played very well indeed.

The Chapter's biggest educational initiative, "Pedals, Pipes & Pizza" takes place on March 16th on the Smith College campus in Northampton. Our instrument and our art will die out if we don't find and educate our successors.

Best of luck in this time of year. And good luck with those tax forms!

Larry

MEMBERS RECITAL EVENT

This event will be held on April 21st at 7:00 PM in All Saint's Episcopal Church, South Hadley, Massachusetts. This beautiful new church has an ideally sized sanctuary for a smaller group, warm acoustics, and a fine new pipe organ. The console can be positioned in the center of the chancel, thus providing excellent visibility of persons performing on this instrument.

Executive Board members Lary Grossman and Barbara Huber are the Co-Chairs for this event, and have organized a splendid group of Chapter Organists (including our youngest) who will be playing works from the Spanish & Italian Baroque, Bach, Mendelssohn, Dupre and others. Many Chapter members have not had the opportunity to hear some of them before. Significant talent existing in this Chapter, which heretofore has never been tapped for Chapter events, will be revealed.

A reception follows the concert and all are encouraged



to stay, meet the artists, and get to know them much better.

The Organists are John Anderson, Edie Gilbertson, Michael-Thomas Gilman, Rod Gisick, Michèle Smith, and Chris Houlihan. Biographical data on these musicians is included to acquaint you

with their background, education, and experience.

The Organists

JOHN ANDERSON graduated with a bachelor's degree in Church Music and Vocal Music Education from Gustavus Adolphus College in St. Peter, MN, and received a master's degree in Organ and Church Music from Valparaiso University, Valparaiso, IN. He spent the next seven years as a fulltime church musician in Jamestown, NY, during which time he studied occasionally with Karel Paukert. In 1987 John accepted a position in data processing at MassMutual, where he is currently an Enterprise Applications Architect. Since 1990, he has been Organist at St. Adalbert's Church in Enfield and Organist and Choir Director at the Episcopal

Church of the Epiphany in Wilbraham. John holds the Choir-master (ChM) and Associate (AAGO) certificates from the AGO.

++++

EDITH MILLER GILBERTSON, a native of Illinois, has lived in Springfield since 1985. She earned a BA degree with a major in music from Lawrence University in Wisconsin, and an MM degree in organ performance from the University of Michigan where she was a student of Marilyn Mason. She served as Organist and Director of Music at Our Lady of Perpetual Help Church in Holyoke from 1987 until the fire of 1999. She is presently Organist at St. Theresa's Church in South Hadley. Ms. Gilbertson accompanies the South Hadley Chorale, the Westfield Festival Chorus, and Schola Nova. She has taught at Alverno College in Milwaukee and performed as recitalist in New York, Florida, Illinois, Connecticut, Michigan and Wisconsin, as well as locally.

++++

MICHAEL-THOMAS GILMAN is a native of Massachusetts. He holds degrees from the University of Massachusetts Amherst, and from Yale University. He studied organ with Robert Baker, Charles Kriegbaum, and Ernest May. From 1992 until 1997 Mr. Gilman was Professor of Organ at New York University where he was also coordinator of the NYU Chamber Music Society. He was Director of Music at the Capuchin Monastery of St. John the Baptist, where he played the organ and directed a choir of Friars in Mass and Daily Office. While in New York, Mr. Gilman wrote a series of seven articles for Carnegie Hall Stagebill on the complete piano sonatas of Beethoven for the 1995-96 series of recitals of these sonatas, performed by Maurizio Pollini. Mr. Gilman was a Project Manager for Rice-Jones Architects in New York City. He joined American Express in 2000 and is a Financial Advisor specializing in small businesses. He also is Director of Music Ministries at Elm Street Congregational Church in Southbridge, MA. He lives in Monson with his family and beloved dog, Spark.

++++

RODNEY D. GISICK is the Organist/Choir Director at the First Congregational Church in Amherst. He has lived in the Valley for most of the last 30 years, teaching voice at Amherst College, the University of Massachusetts, and privately here and in Boston. A graduate of New England Conservatory (MM Voice Performance), he began his organ studies in high school in Kansas, attended Bethany College there, then moved to the Northeast. He began playing the organ again in 1995, after a thirty-year break. He is currently studying with James David Christie. His recent recital at First Church (in Amherst) featured music from the Italian and Spanish Baroque, Buxtehude, Karg-Elert, and Mendelssohn.

++++

CHRISTOPHER M. HOULIHAN, Organist at St. Mary's Church, East Springfield, is also Organist at Holy Name of Jesus Church, Springfield. He lives in Somers, CT.

An organ student of John Rose for the past 2 years, he also studies piano with Professor Linda Lavrent of Hartford. At 14, Chris is the youngest Chapter member. A 9th grader, he is active in music and drama at school, and accompanies the Chorus, sings in the Jazz Choir, and is a member of the Drama Club. His interest in the organ resulted from being a chorister in the All Saint's Church Choir in Somers where the music director made the organ exciting. He was appointed to his first organ position at the age of 12! Our Chapter awarded him a partial scholarship to attend a Pipe Organ Encounter (POE) last year in Connecticut. POE attendees also visited several churches in New York City. He enjoyed the POE and commented: "I didn't realize so many kids were interested in the organ (EDITOR: there were 24)"; "It was very nice to hear other young people play and I enjoyed getting to know them"; "It was great to get to New York City and to see and hear the organs there." But "most importantly", he said, "the POE experience inspired you to practice!"

++++

MICHELE SMITH studied organ at and received bachelor's and master's degrees from Smith College and the Eastman School of Music, respectively, and is currently Director of Music at St. Peter's Episcopal Church in Springfield, MA – which invites you to attend a concert of the Five College Early Music Collegium there on May 5 at 4 PM. During her seven years on the executive board of the AGO, Springfield Chapter, she worked on the first of recent Organ Phantasmagorias and Organ Tours, among other projects. She has been a working organist and choir director in the area for many years, and served in this capacity at today's concert location, All Saint's Church, for twelve-and-a-half-years, during which time the pipe organ in use today was built. She is on the faculty at the Community Music School of Springfield and the Northampton Community Music Center, where she teaches piano and sight-singing, and directs the Young Singers (NCMC).

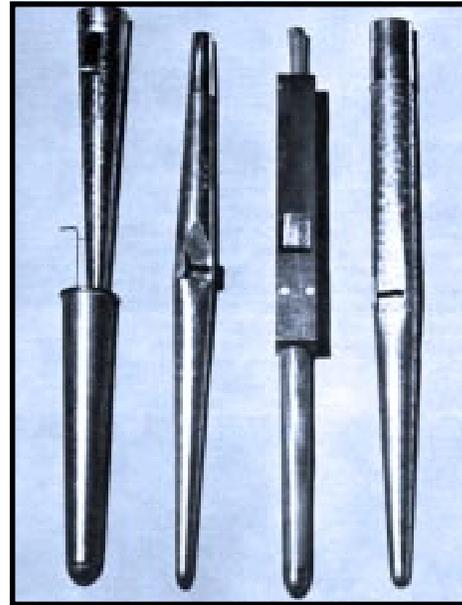
The Organ - Tonal Aspects

By David G. Johnston, Voicer

The pipe organ in All Saint's Episcopal Church, South Hadley Center, MA, was built in 1997 as Opus 2769 of Austin Organs, Inc., Hartford, Conn. It is a two-Manual and Pedal instrument with movable stop-key console, 23 ranks of pipes, and preparations for four more stops, plus Chimes, in the future.

Flue pipework was voiced in the factory by the personnel of Austin's tonal department, with factory reed voicing being done by David A. J. Broome and the late Zoltan Zsitvay. Site installation was accomplished by Jon Van Houten and me.

This organ was tonally finished in the church by myself, assisted by Chris Broome. When I voiced and finished this organ in the church, I kept in mind the musical requirements of the Episcopal service, the good acoustics promised by the new room, and the recital capabilities of the instrument, as far



as its size and stoplist would permit rendition of the usual organ literature.

The Great division (on the south side of the chancel) has an unenclosed Principal chorus, with the flute and reed stops behind expression shutters. At present, the Great mutations are only preparations. The Principal

chorus is based upon a warm, full, Diapason sound, voiced with a moderate amount of chuff and brightness to support the blending of upper pitches. The amount of articulation was regulated carefully to provide clarity in contrapuntal voices, while not being excessive in legato playing. The result is a full, majestic sound, voiced also with consideration for the presence of 4' couplers, which enhance greatly the flexibility of a small organ, when used correctly.

The Spitz Flute, and companion Celeste, provide the Great with soft, accompanimental voices. The open wood Wald Flute 4', however, adds power and some brightness to the Flute 8', while creating also an orchestral sound for solos. The Trumpet 8' is powerful and bright to blend with and add to the Great chorus. The same rank is extended to 16' pitch for use in the Pedal, where the tone is still powerful, yet smooth, to add strength and foundation to that division.

The Pedal division is based upon a Principal 16' — unusual for an organ of this size. These open metal pipes constitute most of the façades in the four cases of the organ, and speak with greater power and more precise pitch than the customary Bourdon 16', still included here as the Subbass stop. An Octave 8' - 4' unit rank adds to the Pedal Principal chorus, to be completed eventually by the Mixture II. The Pedal Subbass 16' and Spitz Flute 8' (borrowed from the Great) provide the necessary softer bass voices; and, the Resultant 32' creates successfully the expected sub-pitch at a low level of power. The Pedal Trumpet 16' does retain the appropriate incisiveness of reed tone for brightness and definition in this range, in the manner of a good Trombone. Having these reed pipes enclosed allows for further control by the organist over the Pedal power in this range. As a whole, the Pedal division of this organ includes an unusual variety of resources.

The Swell division, with the Pedal Subbass, is located in the chamber on the north side of the chancel. All Swell pipework (but not the Subbass) is enclosed behind expression shades controlled by a Peterson motor. The Tremulant is a standard Austin fan device. Both Viola stops speak from bottom C, which is unusual for the Celeste rank, especially in a

smaller instrument. (Even in larger organs, Celeste ranks most often begin at Tenor C.) These are broad, warm, lush strings of moderate power fitted to the room.

The Swell Rohr Flute 8' was voiced to provide both foundation and color. More powerful than the Great Spitz Flute, the Rohr Flute will blend with the Swell Viola 8' to provide the effect of a Principal 8' as the foundation for the division.

The Spitz Principal 4' is a hybrid stop doing double-duty in the development of the Swell Principal chorus, while acting as the octave to the two strings, or to the Flute 8'. The power and regulation of the Spitz Principal 4' was painstakingly critical to its success in the Swell chorus, to support the substantial Plein Jeu III (based upon 2' pitch) without being overbearing in its other uses. The Piccolo 2' and Quint 1-1/3' combine to provide a lighter alternative to the Swell mixture, but each of these ranks is useful by itself for brightness or coloration of solo registrations, for instance.

The Swell Basson-Hautbois 16' - 8' unit is a multi-purpose reed. The Basson extension allows for a secondary 16' reed in the Pedal division, as well as for a sub-pitch on the manual (pending addition of the Viola extension). The Hautbois is bright and powerful enough to contribute to the Swell chorus as a foil to the Great chorus, both with reeds. Still, the Hautbois is restrained enough to play gentler solo passages (as by Franck, and others) and to be convincing of its actual Oboe character and construction. Again in the Swell division, consideration of the expression enclosures and of the availability of super couplers affected my thinking in the finishing of stops and their relative dynamic powers.

Altogether, the finished sound of this full organ has an English-Cathedral character with power, majesty, warmth, and breadth, but never harshness nor exaggeration. The factory disposition, design, and scaling all supported this style and outcome, including especially the ample provision of expression controls, and the full complement of couplers in the console. The tonal result is a successful ensemble in each division, plus the usual variety of organ sounds and registrations, that combine to provide great flexibility in the general use of the organ, and in the rendition of the standard organ literature.

The very favorable acoustics from the beautiful architecture of this new church well support the sound of the organ and the artistic effort invested in its tonal work. As such, the sound of this organ will inspire and uplift listeners for decades to come, in worship and in music. Thus, it was my honor and privilege to put my thoughts and my work into this instrument for the glory of God. I hope that this description will enlighten organists about the understanding of music and the artistic foresight that organbuilders must expend in order to obtain an instrument that is successful in its home and in its musical effects.

* * * *

The Organ - Specifications

(EDITOR: Unexpressive stops of the Principal Chorus are indicated by an asterisk after the stop name.)

Austin Organs, Inc.

All Saint's Episcopal Church South Hadley, MA

**Opus 2769 23 Ranks 1997
Compass 61/32**

Solid State/Multiple Memory

GREAT (enclosed)

8 Principal *
8 Spitzflute
8 Flute Celeste (TC)
4 Octave *
4 Waldflote
2-2/3 Nazard (prepared for)
2 Super Octave *
1-3/5 Tierce (prepared for)
IV Fourniture *
8 Trumpet
Chimes (prepared for)
Blank
Blank
Blank

SWELL (enclosed)

16 Viola (prepared for)
8 Rohrflote
8 Viola
8 Viola Celeste
4 Spitzprincipal
2 Piccolo
1-1/3 Quinte
III Plein Jeu
16 Bassoon (extension of 8')
8 Hautbois
Tremulant
Blank
Blank
Blank

PEDAL

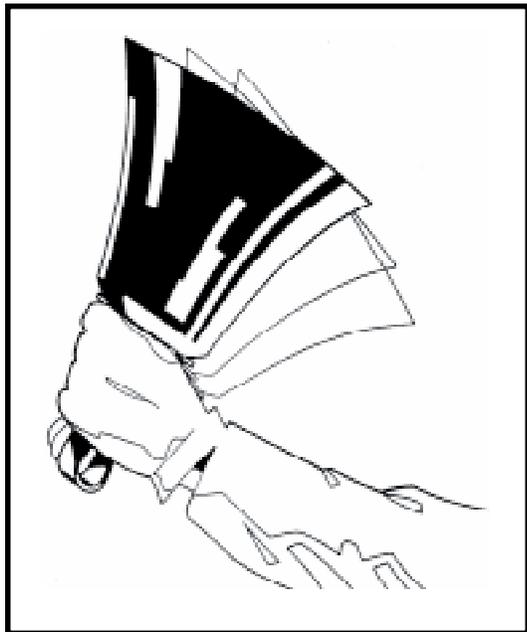
32 Resultant
16 Principal (extension GT 8')
16 Subbass
16 Viola (SW 16' prepared for)
8 Octave
4 Choralbass (extension 8')
II Mixture (prepared for)

16 Trumpet (extension GT)
16 Bassoon (SW)
8 Trumpet (GT)
Blank
Blank
Blank

* * * *

HANDBELLS & YOUNG PEOPLE

EDITOR: This material was prepared by Janet Banks for the Chapter's Mini-Convention last year at First Church Congregational in Suffield, CT. Janet is their Handbell Choir Director, and her Handbell lecture was based on this outline. By providing this now, new directors will have ample time to plan for the Fall. As part of your effort, consider attending an area handbell workshop this Summer. A number of Chapter members direct handbell choirs. Your editor suggests contacting Arlene Howes or Janet Banks for advice. Please contact them at their churches (860-745-5211) and (860-668-5650), respectively.



Really Basic Stuff For Those New to Handbells

1 - Anatomy of a Bell: Rocker/Spring, Hard Rubber Clapper, Volume Adjustment (Hard, Medium, Soft).

2 – How to Hold, Ring, Dampen.

3 – The difference: comparing the instrument with others. An ensemble instrument? Certainly at the beginning do small groups, with solos later. Special joys and challenges (melody, harmony, ornamentation & embellishments) which are continuously changing in technique and demands.

4 – How many Bells: 2 octaves, 3 octaves, more? How they relate to the piano keyboard: 3 octaves in C start on middle C; 3 octaves in G on the G below middle C; 2 octaves in G on G

above middle C.

5 – How many Ringers? Each person plays only two diatonic notes and the accidentals.

Special Considerations for Working with Young People

1 – Goal of the Program: is the primary objective educational or performance? This could influence the starting age.

2 – For a choir which expects to participate on a regular basis in a religious service (possibly once a month) we have found that 6th (or 11 years old) is probably the youngest practical age. Younger children can't concentrate for long enough periods of time. We have made 2 exceptions to this in 18 years for exceptionally talented young musicians who were craving to play bells.

3 – Rehearsal Time and Length: [conduct] a survey of interested ringers. Give them a choice of 4-5 times and see which is most likely to work. A one-hour time slot is probably best. Expect to have 10 minutes lost to cutting-up during the hour. Kids just need to blow off steam and you'll enjoy it too. It is a real chance to learn totally cool things (and some not so cool things – but important to understanding your choir).

4 – How many Ringers? At least eight for 2 octaves. Eleven ringers for 3 or 4 octaves.

5 – Who? What Qualifications? Some ability to read and understand music. Experience with reading piano score is best – vertical reading versus horizontal. **The most important prerequisite is RHYTHM-RHYTHM-RHYTHM!**

6 – Special Challenges with Young People: a] varied experience – age (11-18) and musical training related; b] learning curves; c] experienced ringers and novices together – frustration quotient – special opportunities for seasoned ringers; d] new personnel almost every year [means] training sessions with new ringers to learn basics; e] enthusiasm and joy in accomplishment.

7 – Considerations for Commitment: Letter to parents and joint commitment with ringers. Signed commitment from ringers to attend rehearsals, inform of absences, get substitutes. Responsibilities for attending rehearsals prior to performances.

8 - Special Rewards: You get to know an awesome group of kids. They will come back and tell you they learned more music from playing handbells than in anything else they ever did. They will want to come back and play. Consider having each group learn one song every year (Christmas) that they can return and play together as an alumni choir – they love it!

Equipment

The real challenge in performing on the handbells is always moving the stuff around. In addition to the bells you

need to have: Tables – size and arrangement; Padding – 4 inch foam; Covers for tables and pads; Music stands/note-books [and] two people share one book. That way you have to only buy seven copies of a piece of music for a three-octave choir; Mallets; Gloves for ringers; Rehearsal Space – temporary (you have to set up and take down each week) or permanent. As things expand, you may want to consider a set of Handchimes, or think of them for very young or older ringers.

A Few Techniques

Striking, Dampening (shoulder, table thumb), Shake, Swing (tower, gyro), Staccato (thumb, hand, pluck).

Conducting



Requires sharp, precise conducting. Strong down-beat. Height of hands – line of vision. Don't expect lots of eye contact from ringers at first. If they take their eyes off the music, they tend to get lost. Plenty of preparation to set tempo.

Consider 2 measures – especially for beginning ringers.

Really Important for Directors

Join the AGEHR (American Guild of English Handbell Ringers). The fee is \$55 per year. You will get the bi-monthly publication, *Overtones*. It is loaded with information, ideas, resources. You will be on the mailing for Area I (New England) which will list local events. In addition, you will receive handbell music previews (most of it comes on CDs) -- great to select music for your choir. (EDITOR: American Guild of English Handbell Ringers, Inc., 1055 East Centerville Station Road, Dayton, Ohio, 45459, phone 800-878-5459, fax 937-438-0434.)

Be prepared. If you start this you may be hooked for life. It's worse than chocolate! It will also be one of the most joyous experiences you ever have.

NEWS ITEMS

CONGRATULATIONS: Chapter member Vera Baker has been appointed to the newly created position of Director

of Fine Arts in the Springfield School Department. Her mission is to return music, art and theatre to city students. During the past decades arts education has been decimated due to budget cuts. An interesting statistic is that of the city's 32 elementary schools, only 13 have music teachers and only 5 have art teachers. The greater concentration of such teachers is at the high school level. As a member of the Springfield Coalition for Music Education, Vera has advocated stronger arts. Now she has the opportunity to move that agenda forward! Vera said "just to be in the position of being able to make things happen is very exciting. There is so much to be done." Ms. Baker has been a music teacher in the Springfield system since 1984. Previously she was the music director for the Palmer schools, and fine arts supervisor at the Springfield Public Library.

ARCADIA PLAYERS: This premier early music group announces an International Keyboard Festival and Conference from April 19th through April 21st. Chapter member Margaret Irwin-Brandon is Founder and Artistic Director of Arcadia Players. Four concerts are scheduled:

Concert One - Lionel Party (New York and Chile), harpsichord.

Concert Two – Lecture Recital, Genevieve Soly (Montreal), harpsichord.

Concert Three – FESTIVAL CONCERT with keyboard solos, duets, and concert with Arcadia Players ensemble, Genevieve Soly and Lionel party, Harpsichord, Margaret Irwin-Brandon, harpsichord and positiv organ.

Concert Four – Roberto Fresco (Spain), organist.

Venues, times, and contact information are listed in the Calendar of Events on Page 11. Conferences include panel discussions and seminars on: (1) Recent discoveries: Keyboard Music of Old and New Spain; (2) Italian influences in 17th Century Spanish keyboard works; (3) Embellishment and performance options in Domenico Scarlatti and his contemporaries; (4) a slide presentation on Baroque organs of Mexico. The Opening Reception and the Banquet will be held on Friday and Saturday evenings, respectively. Special Latin American music will be presented in local church services on Sunday morning. A Closing Reception will follow the organ recital by Roberto Fresco. The conference fee (concerts, seminars, receptions) is \$90. The Banquet is \$25. Contact Meg Irwin-Brandon (413-584-8882) for more information. Upon request, Arcadia Players will send a conference program.

NEXT BOARD MEETING: The Board meets next on Sunday, May 5th at the residence of Charles Page.

PIANO WANTED: St. Andrew's Episcopal Church in Longmeadow is looking for a good used baby grand or parlor grand piano for the choir room. Please contact Karen McCarthy (413-567-5901).

* * * *

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

Evangelical Congregational Church, 30 Grafton Common, PO Box 421, Grafton, MA, 01519. Adult/Youth/Handbell choirs, Wicks pipe organ, Salary – AGO guidelines. Contact Curtis Pain (508-865-5971).

First Congregational Church (UCC), 20 Lathrop Street, West Springfield, MA, 01089. Must be open to a variety of musical styles. Two choirs (adult & handbell), 10 hours/week, Johnson/Gilbert pipe organ, Steinway grand piano (1896). Salary and benefits -- AGO guidelines. Position open April 1st, 2002. Contact Mary Pat Flaherty at the church (413-739-6608).

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

St. Mark's Episcopal Church, One Porter Road, East Longmeadow, MA, 01028. Southfield pipe organ, currently one adult choir, 3-octave Handbell set, salary & benefits will conform to AGO guidelines, position open June 30th. St. Mark's is a growing parish about to embark on a major building program. Contact Search Chair Bruce Rockwell (413-746-9614) or the Rector, Reverend Paul Briggs (413-525-6341).

ORGANIST ONLY

Somers Congregational Church, 599 Main Street, Box 295, Somers, CT, 06071. Casavant pipe organ, Salary negotiable, possibly Organist/Choir Director position. Contact Vicki Goldstein (860-763-2048).

* * * *

CALENDAR OF EVENTS

Tuesday, April 02

10:30 AM

Esther B. Griswold Theatre for Performing Arts, AIC, State Street, Springfield, Tuesday Morning Music Club Centennial Singers with Dianne Smith (soprano), Steve Curylo (baritone), and the New England Lyric Arts Trio. Non-member **ADMISSION \$7.00**

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).

4:00 PM

St. Mary's Church, Longmeadow, Clarion Brass with Organists Michael Dulac in a program of music for brass, organ, and Brass & organ. Selections by Gigout, Gabrielli, Bach, and others. **DONATION**

4:00 PM

First Congregational Church, 18 Broad Street, Westfield, Family Concert Series, Stan McDonald and the Blue Horizon Five Jazz Band with Carol Leigh (vocalist). Award winning Boston area group. **FREE**

Saturday, April 13

7:30 PM

St. Joseph's Church, Springfield, Spring Concert by the Westfield Festival Chorus and Orchestra with the Westfield State College Chorale. Featuring Vivaldi *Magnificat*, Handel *Zadok the Priest*, Mozart *Missa Brevis in F* [k.192] (WSC Chorale). **ADMISSION**

7:30 PM

Poquonock Community Church, 1817 Poquonock Avenue (Route 75), Windsor, CT. Concert of choral and instrumental music, special ensembles and solos. Refreshments follow program. **OFFERING**

Sunday, April 14

4:00 PM

St. Paul Lutheran Church, Elm Street East Longmeadow, A recital by Organist Michael Dulac on the Southfield Organ (10th Anniversary of this Organ). Music by Susa, Bach, Mendelssohn, Widor, Locklair, and others. **FREE**

Tuesday, April 16

10:30 AM

Esther B. Griswold Theatre for Performing Arts, AIC, State Street, Springfield, Tuesday Morning Music Club, Annual Artist Concert, Adaskin String Trio. Non-member **ADMISSION \$7.00**

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**

8:00 PM

First Congregational Church, 165 Main Street, Amherst, Lionel Party (New York and Chile), harpsichord. Contact (413-584-8882) for details/ticket information.

Saturday, April 20

3:00 PM

Center for the Arts, Northampton. Lecture Recital, Genevieve Soly (Montreal), harpsichord. Contact (413-584-8882) for details/ticket information.

8:00 PM

Center for the Arts, Northampton. Genevieve Soly and Lionel party, harpsichord, Margaret Irwin-Brandon, harpsichord and positiv organ. Keyboard solos, duets, ensemble. Contact (413-584-8882) for information.

Sunday, April 21

4:00 PM

Abbey Memorial Chapel, Mount Holyoke College, South Hadley, MA, Roberto Fresco (Spain), organist. Contact (413-584-8882) for details/ticket information.

7:00 PM

Chapter Event, All Saint's 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

10:00 AM

Pakachoag Church, Auburn, MA. New York Viol Consort and Pakachoag Choir, Patricia Snyder, director. 2002 Silbiger grant recipients. Consort music and anthems by Byrd and Gibbons. Contact church (508-755-8718) or Patricia Snyder (860-923-3690).

4:00 PM

St. Peter's Episcopal Church, Springfield, Five College Early Music Collegium concert. **FREE**

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**

REMINDER – NEXT CHAPTER EVENT

MEMBERS RECITAL

All Saint's Episcopal Church
South Hadley, Massachusetts

Sunday, April 21st at 7:00 PM

Page 4 – Backgrounds on the Organists

Page 5 –Description & Specifications of the Organ