

Chiff Chat—Monthly Newsletter

Springfield Massachusetts Chapter

American Guild of Organists

DECEMBER 2002



ABOUT CHIFF CHAT

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

Closing dates for Feature Articles and Calendar/News Items are, respectively, the 1st and 5th of the preceding month. Please send material electronically (much preferred) or by US mail. See Yearbook for Editor's address or call him (# is below).

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

* * * *

EXECUTIVE BOARD

DEAN

Larry Schipull
413-534-7730

SUB-DEAN

Bill Czelusniak
413-586-7600

SECRETARY

Martha Sienkiewicz
413-568-8033

TREASURER

Arlene Howes
413-567-8730

DIRECTORS – Class of 2003

Michael Dulac
413-788-9451

Donald Hooton
413-533-8412

DIRECTORS – Class of 2004

Karen Lampiasi
413-562-0646

Karen McCarthy
413-782-7785

DIRECTORS – Class of 2005

Lary Grossman
413-247-9426

Barbara Huber
413-525-6142

MEMBERSHIP

Charles Page
860-749-7829

NEWSLETTER EDITOR

Allen Langord
413-585-1014

PUBLICITY

Jacqueline Johnson
413-596-8006

CHAPTER EVENTS

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 16th – Saturday 1-3:00 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.
Center 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

IN THIS ISSUE

"Cover"

New tracker action Pipe Organ by Richards, Fowkes & Company of Ooltewah, Tennessee, in the First Church of Deerfield, Massachusetts.

"Articles"

Next Chapter Event	3
New Organ in Deerfield	4
Description of the Overall Project	
Description of the Organ	
Retreat – Region I Deans	8
Meeting Report Summary	

"Departments"

From the Editor	3
News Items	10
Positions Available	10
Calendar of Events	10

*

* * *

FROM THE EDITOR

This month, we report on the new 20-stop organ built by Richards, Fowkes & Company, which has just been installed in the historic 1824 First Church of Deerfield. Chapter member Anne Harlow serves the church as interim Director of Music. Final tonal finishing of this instrument, which will take several months, is well underway. This instrument has been brilliantly executed by its builders, both visually and tonally. The church leadership has certainly exercised superb judgement in the key decisions made on this extraordinary project. We are privileged that *Chiff Chat* will be the first to begin revealing details of this new treasure. The October 2000 Newsletter, your Editor's first edition, "previewed" this organ.

Also featured in this issue is an article on the important planning efforts of the American Guild of Organists from both Regional and National perspectives. Recently, a 2-day gathering in Framingham, MA, of Chapter Deans from Region I was held. A schedule conflict prevented Dean Schipull from attending, and Board Member Lary Grossman represented us.

Finally, the Chapter's December Event is described in more extended form than usual, to provide details on how this event has been planned, and interesting biographical information.

* * * *

NEXT CHAPTER EVENT

DECEMBER 15th 2002

Sunday at 3:00 PM

Center Congregational Church, South Hadley

Messiah Sing-Along

By William Czolusniak

This year, we will host our annual holiday sing-along by presenting a substantial portion of George Frederic Handel's great oratorio "Messiah" in the sanctuary of the **First Congregational Church** (also known and referred to as the "**Center Church**") of South Hadley.

Terry Larsen will conduct the Pioneer Valley Chamber Singers as a core of performers, and the audience will be invited to participate in most sections. Chapter Dean Larry Schipull, Organist of this Church, will accompany the singing. While some soloists will perform selected movements, the audience will have an opportunity to sing, as a group, some of those favorite and familiar solos. The soloists will include Suzanne Anderson, mezzo-soprano of Haydenville, Lisa Woods, alto of South Deerfield, Carey Larsen, soprano of Southampton, and David Norris, tenor of Greenfield. The audience is urged to bring scores with them; a limited number will be available at the church.

Terry Larsen, Director of the Pioneer Valley Chamber Singers, hails from Montana, where he received a degree in Music Education and Choral Conducting from the University of Montana. Mr. Larsen sang internationally with "Chanticleer", the renowned a cappella ensemble. He has served as the Chorus Master for several orchestras, and currently is in his fifth season in that position with the Pioneer Valley Symphony Orchestra and Chorus. In addition to singing and conducting, Mr. Larsen is also a music educator in public and private schools.

Larry Schipull, organist, pianist, and harpsichordist, is a native of Iowa and has performed both as a soloist and chamber musician in North America, Europe, the Caribbean, and Asia. He received his DMA degree from Yale in 1987. Since 1988, he has been a member of the music faculty at Mount Holyoke College, where he serves also as Organist to the College.

The church is on Route 116 facing the Common in South Hadley center. Street parking is available surrounding the church. Several restaurants are located around the Common, for those who may wish to revel after the "sing".

The pipe organ in the church was built originally in 1894 by J. W. Steere & Son as a two-manual tracker instrument. In 1961, the organ was rebuilt with electro-pneumatic action by the Berkshire Organ Company. In 1976, Berkshire increased its size to the present 23 ranks. During the 1997 renovation of the church, a new mute façade was added to the organ.

Stephen Jablonski Architects of Springfield designed the building renovations and the new organ façade. The sanctuary of the Center Church retains its reputation for excellent acoustics. The ideal position of the organ, the accommodating space for musicians, and the supportive acoustics of the room make this church a superior venue for this sing-along event. We hope that many members, friends, and others in the area join for this Chapter Event.

THE NEW ORGAN IN DEERFIELD

Built by

RICHARDS, FOWKES & CO.

For the

The First Church of Deerfield Deerfield - Massachusetts

(EDITOR: Without question, detailed articles on this organ will be published next year in the several Journals serving our profession. Accordingly, this narrative is strictly a summary of this remarkable new organ.

Because this organ makes such an exquisite visual statement, your editor took many color photographs, the best of which are included in this Newsletter. Our budget precludes publishing in color, but readers may enjoy them in full color on our website www.springfieldago.org.

The church is planning for a late Spring organ dedication, and for a small series of recitals before that, anticipating that a permanent musician is in place by then. A search committee has been formed and already has begun its task to secure a musician (Organist, Choir Director, Director of Music). Two CDs are planned: the old and new organs. The church "wants to find many ways to get visitors into the church!"

Your Editor is most grateful to several church members who were strongly associated with this endeavor in positions of leadership, and who graciously gave their time to be interviewed. These people included Jean and Wayne Turner, Carol Pennock, and Sydney Henthorn. Lynn Edwards, former Director of Music, also provided valuable information. Finally, without the splendid focussed quality time spent with Bruce Fowkes, the conceptual perspectives and technical details from the builder could not have been presented. Your Editor expresses particularly deep appreciation to Bruce. (Photo page 8)

And so, let's take a walk through this wonderful project. It's an exciting story of a goal that never could have been achieved without the vision, strength of purpose, desire for the highest musical and intellectual integrity, and perseverance of the leadership of the First Church of Deerfield. In the text, certain phrases are enclosed in quotation marks to provide the exact words used by the person being interviewed. And, rather than precis or paraphrase some tightly or beautifully stated responses to questions your Editor asked Bruce Fowkes, more extensive quotations are included so readers can appreciate

Bruce's deep knowledge and artistic passion.)



Raison d'être for the Organ

In 1890, the Johnson organ firm installed their Opus 736 in the church. This instrument of a dozen stops was rebuilt and considerably enlarged in 1984 by M. R. Resig Associates. In the 1990s a committee was formed to "discuss and look at problems with the old organ". Chapter Member,

Lynn Edwards, was Music Director and Organist. The committee's chair said: "they depended on Lynn as a consultant." Lynn provided "direction and advice on the condition of the organ". As the group's work progressed, most rebuilders "still would not guarantee that it [the organ] would be 'right'. Lynn suggested looking at new young builders."

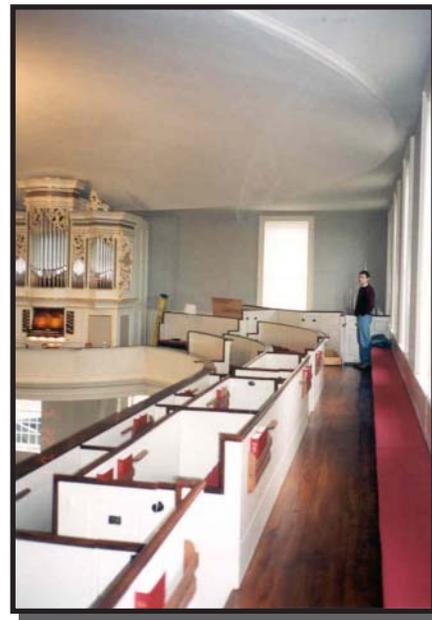
The search for candidate builders was limited to firms located on the East coast. The committee "talked with six builders and met with fewer." They also visited a non-pipe organ builder. One committee member built a model of the church and models of the proposed organs to assist in their efforts.

"The committee *decided as a committee*" that a new organ was the best solution. This was presented to the church, with the recommendation that Richards, Fowkes & Co. of Ooltewah, Tennessee, be entrusted with this work. The church accepted the recommendations, raised the funds, and signed a contract in March 1998.

The Renovations Program

The reality of having a new organ was the impetus for the church to embark on a major renovations program. Architectural consultant, Thomas Paske, evaluated the condition of the 1824 building and made recommendations. The internationally renowned Chicago acoustical consulting firm of Kirkegaard & Associates, was hired to recommend what could be done to improve the natural acoustics of the building.

To enhance the acoustics, carpeting was removed from the side aisles, new pew cushions incorporating materials that mini-



mize sound absorption were installed, and a new convex ceiling section was designed and centered in the existing concave ceiling dome. The results of this acoustical work were extremely successful. The echoes have been removed where before the sound jumped. And the acoustic hot spots resulting from the main ceiling dome have been reduced from "many

to only two".

The architectural and related efforts included the repair and repainting of the interior, improved lighting, and the commissioning of Ashfield metalsmith, Steve Smithers, to design and build a new brass chandelier and a hammered bowl above it for indirect lighting. The pew cushions were made by church member Bruno Lopez of La Chaise de France of Easthampton.

The Organ

Monday, September 30th, 2002, was indeed an auspicious day. A truck arrived with the new organ! Church and community members helped with the unloading under the supervision of Bruce Fowkes and his team of six organbuilders. By Saturday, October 5th, most of the physical installation was completed including the entire case, façade pipes, and major parts of the interior of the instrument. The organ first played on Friday, October 8th.

This 20-stop 2M/P organ, the firm's Opus 13, has a 56/30 compass, suspended action, one single-fold wedge bellows, 68 mm wind pressure, and is tuned to Kellner temperament. The specifications are:

WERK

- 8 Principal
- 8 Viol di Gamba
- 8 Grossgedackt
 - 4 Octava
 - 4 Spitzflöte
 - 3 Quinta
 - 2 Octava
- 1-3/5 Tertia
- 1-1/3 Mixture III

HINTERWERK

- 8 Quintadena
- 8 Lieblichgedackt
 - 4 Principal
 - 4 Rohrflöte
 - 3 Nasat
 - 2 Octave
- 1-1/3 Quinta
- 8 Trompet

PEDAL

- 16 Subbass
- 8 Principalbass
- 16 Posaune

Cimbelstern
Tremulant

COUPLERS

HW/W, W/P, HW/P

The skill-sets and interests of the firm's two principals, Ralph Richards and Bruce Fowkes, are at once identical, yet complementary. Case designs are conceived by Ralph, while voicing & tonal finishing is Bruce's domain.

Case, Keydesk and Pedalboard

An artistic challenge for this case was to create a visually convincing aspect ratio for the façade, given the low height of the gallery ceiling. The height limitation dictated that this could not be an 8' organ visually. Yet, "horizontal organs" look "wide and fat-cheeked". The goal was to mitigate this. The inspira-

tion for this case is from the 18th Century central German builder, Trost. Visually, provision of the heavy entablature [cornice] on the top, a "first" for this firm, achieves the objective of making the organ "seem less fat and more vertical". The longest façade pipe is 5' G.

Of particular interest, is the fact that the gold banding on the case can be polished because it was applied using a process



called "water-gilding." In this technique, a clay base is first established over the wood. Rabbit skin glue is next applied and dried. When water is brushed onto the clay, the glue is reactivated and, via chemical action, the gold (ordinary laydown 23 caret) is sucked into the clay.

When your Editor first visited this organ, a note on the bench from the builder to the interim Music Director indicated that the WERK Principals 8' & 4' and the PEDAL Subbass 16' were tuned and could be used on Sunday. The builder was not present, but my host encouraged me to try the organ. So naturally I reached on the right jamb for the "Great" manual stops. They were not there, but, instead, were on the left jamb. I reasoned (incorrectly) that this probably was something historically correct of which I was not aware. When I mentioned this later to Bruce, he laughed and said: "You see, Ralph is an organist and during service playing an organist more often has a free left hand, rather than a right hand, with which to draw stops and build up the ensemble during, for example, a hymn." "So Ralph is behind this, not history." Bruce also said that the location of the three couplers above the pedalboard to the right of center, and operated by pedal tabs, was done for similar reasons. Steve Rapp recommended this, noting that organists more often have a free right foot to operate controls.

(EDITOR: Stephen Rapp is the Director of Music and Organist at St. John's Luther Church in Stamford, CT, where he was also the consultant for the Richards, Fowkes Opus V which was installed in St. John's in 1995.)

The key action is light and exceedingly responsive. With the manuals coupled, it still is. Bruce said: "the key action couples equally well to different players and different touches – **just like a Maserati!** Our objective is to make it glorious and not heavy."

Regarding the flat, parallel-key pedalboard versus an AGO-standard version, Bruce responded in staccato fashion: "Bach had one, Franck had one, Vierne had one!"



Stops and Scaling

The stoplist was worked out mostly by Lynn Edwards. Readers will note that the final specifications have changed from the preliminary one described in the October 2000 Newsletter. Bruce noted: “We see this organ as first and basically an instrument for congregational singing.”

Bruce posed, and then answered, the rhetorical questions: “Why are old organs so special? Why are they masterpieces? The recipe for good organs is good scaling and good materials.” To this end,

he remarks: “We have studied the masterpieces and then come up with our own style. We have determined what works best for small, acoustically dry churches [a reality in America]. We are designing and building organs for *our time*.” And we accept that “no organ plays everything well.”

In classical scaling of the Principal chorus there are two approaches. One is to establish the “manual Principal 8’ (or 16’) as the largest, and then with each ascending pitch go up a semitone in scale”. The other is to “make the whole chorus the same scale”, relying on the different locations of each stop (façade, inside the case at various depths), different materials (tin, all lead) and the degree of nicking (light, none) to achieve, effectively, differences in scale. **“This organ is that!”** (EDITOR: *same scale chorus.*) “The scales we use are based on empirical evidence and computer analyses. It is very easy to overpower or underpower a room with the wrong scale. We see how small rooms in central Germany worked for several classical German builders which, except for the stone floors, are similar to those in the USA. The brightness of the 2’ and the Mixture is determined by how much harmonic activity the room can stand, but this must be balanced against the 8’ tone.”

There are three wood stops: Subbass 16’, Principalbass 8’, and Posaune 16’. The Lieblich and Gross gedackts have wood basses. The Principal 8’ on the WERK shares a common bass with the Pedal 16’ Subbass from 6’ down. The Posaune 16’ also has wood boots as well as resonators. Especially interesting is the use of Silbermann shallots, which are cast tin and lead, not brass. The shallots are all leathered “for rooms this size and for usually larger rooms, too.” The shallots are parallel with the facings milled out of “solid chunks” of lead. “This gives a bright tone (French), but controlled (German).”

Pipes are factory voiced so all are playing “with as good speech as possible without nicking, and at the approximately right volume. They are tuned 7-cents flat to make [*in situ*] final cone tuning easier. Our factory voicing is very conservative on the low side so that we can darken the sound (cut up), add nicks, and work very slowly in the final tonal finishing to retain maximum freshness and still balance good speech.”

“In 19th century organs, the voicing was all smooth, therefore the organs were relatively easy to build, and the room was *the luck of the draw*.”

Temperament and Tuning

The temperament is Kellner. “We received permission to use it from the designer, Anton Kellner. As contrasted with Vallotti, which we consider *watery*, Kellner is *alive*, the theoretical Bach temperament. Kellner took Bach’s ‘*Well Tempered Clavier*’ and analyzed all the 3rds, 5ths, and keys to determine what were the most used. The whole temperament progresses very nicely. For example, an E-Flat Major triad is the same as in equal temperament – the beat rate is the same. Kellner determined that C is the most important key and C-Sharp the worst. In a C-E-G triad, the C-E is almost prime, the E-G beats faster, and the net of all three notes slows the overall beating down.”

(EDITOR: *Over the years, the terms “well” and “equal” tempered have become synonymous. Herbert Anton Kellner was born in Prague in 1938. He studied mathematics, physics, astronomy, and philosophy as was awarded a PhD in 1961. He has worked in the space technology industry for many years. He has been interested in music, the organ, harpsichord, and tuning for over 30 years. Kellner is a member of the Organ Historical Society. Readers are directed to an excellent article by Kellner in the OHS official magazine, “The Tracker”, Volume 40, Number 3, 1996. Also, there are currently 3230 websites which reference Keller, some considerably. Just search for key words: Kellner, Tuning, Temperaments.*)

Every effort is made to stabilize tuning. Pipes are planted a major third apart so they draw into tune. Tops of covered metal pipes are soldered so they never have to be tuned. “Felt lined caps are never used because of the inability to effectively seal them

resulting in a bad connection [with the body of the pipe].” Finally, the air intake to the blower and the reservoir, located in the basement of the church, is via a large diameter duct from the floor in the organ chamber fed all the way down to the basement and the blower.



(EDITOR: *Your attention is also directed to the May 1996 issue of TAO where both Ralph Richards and Bruce Fowkes write in detail about their Opus 1 and Opus 5 organs in Greenwich and Stamford, CT, respectively. You will gain valuable insights about how these two organbuilders approach their work.*)

In conclusion, there is no way to savor this new organ except personally. The church authorities want to ensure that there will be ample opportunities for this, including even perhaps a special session for Chapter members in the future.

* * * *

Retreat – Region I Deans

By Larry Grossman

(EDITOR: Because our Dean, Larry Schipull, was unable to attend this gathering, Board Member, Larry Grossman, represented the Chapter at this important event. His report follows.)

Due to the compactness of the New England states that comprise our region (Massachusetts, New Hampshire, Vermont, Connecticut, Rhode Island, and Maine), we are the only Region in which it is feasible to gather the Deans of all the Chapters together for a retreat. Our Region I Councilor, Lois Toepfner, has facilitated this event during each year of her term, and this past October 11th and 12th, the leadership of the twenty Chapters in the Region met again in Framingham, MA, at the United Church of Christ Conference Center. All but five Chapters sent representatives.

While the Columbus Day traffic made virtually everybody late and frustrated at the turnpike traffic, Lois quickly made us all feel welcomed by hosting a lavish (at least for the UCC Center) cheese and wine reception. This preliminary event included a “Getting to know you” interview game that we all had to participate in. Since a number of us were unknown to the others, it was a good icebreaker. But, as throughout the two days, our common bond of organ playing and church work created immediate bonds and friendships. Friday evening continued with Chapter Time, where we went around the boardroom table and gave a summary of our Chapters’ challenges, programs, and other details. This was the most interesting part of the retreat.

The Chapters range from a membership of less than thirty members (N.E. CT) to over six hundred (Boston, the largest Chapter in the Guild)! There were some very innovative programs and initiatives being done which included: a] the two-week *Pipeworks* program with local public schools (Bridgeport, CT); b] partnering with First Night events (Providence, RI), running an *Academy of Church music* preceding Holy Week (Merrimack Valley, MA); c] hosting *Pedals, Pipes & Pizza, Pipe Organ Encounter*, and several other events focusing on young people (Cape Cod); d] handbell festival (N.E. CT); e] the organ crawls, choir festivals, scholarships, pastor/clergy dinners, and other events that are typical for Chapters and ones that we have done here.

Regardless of Chapter size, the common thread was participation and membership. Each Chapter has reached a plateau in the number of members that are attending and supporting their Chapter’s events. And the struggle continues not only for invigorating the current members, but retaining them as full voting members and recruiting new, active organists and lovers of the organ and its music.

Anthony Thurman addressed these concerns on Saturday morning. Tony, the National Director of Development and Communications at Guild Headquarters in New York, also reviewed the outreach programs including *Pipe Organ Encounters, Pedals, Pipes and Pizza, Pipeworks*, and the national competitions. The *Pipeworks* program, which is an in-school, 2-week program for fourth and fifth grades, includes having a portable organ left in the school for demonstrations and stu-

dent practicing. It is a cross-curriculum design bringing together music, science, history and fine arts.

Other segments included Jim Armstrong from the Cape Cod Chapter detailing the plans for the Region I regional convention next Summer (June 29th – July 2nd) in North Falmouth, MA. It will include lectures and performances throughout the Cape and an additional one-day July 3rd organ crawl on Martha’s Vineyard. The representative from Hartford reminded us that they are sponsoring the Regional Convention in 2005 and the planning has already begun!

Ed Lawrence, who lives in Bennington, Vermont, but is a member of Berkshire, Massachusetts Chapter, is also the Regional Resource for Professional Development. He emphasized the importance of a contract between organist and church, and reminded us that the model AGO contract is available for free on the Guild’s website. He also presented a rationale and model for annual evaluation of the organist by the church. This process forces difficulties and strengths to be articulated and not merely ignored or left to simmer.

The failure of clear communications between church (Pastor, music committee, etc.) and organist/music director is virtually always the start of problems that erupt later in the employment relationship.

Finally, Lois led a segment where we broke into small groups and brainstormed goals for the Chapters and Guild. When we gathered for the last session prior to the closing lunch, she developed a list for all of us to share and for her to take to National. Some of the goals included: a] increasing member participation in the certification program; b] make the Guild more “friendly” to the public and new members by not using hard-to-decipher terms such as *Dean, Councilor*; c] reach out and connect more to clergy; public outreach; d] more involvement by Chapters in their Regional Conventions; e] listing of teachers with specialties; and f] commissioning a small pipe organ for the *Pipeworks* program.

As I was driving home after lunch on a rainy afternoon to my Saturday Mass, I thought what a wonderful group of dedicated souls I had spent time with and the many wonderful members of our Chapter and others I have met through my association with the Guild. Despite our differing backgrounds, experiences, and positions, we all share a deep love of the organ and its vital and importance in the role of worship.

* * * *

NEWS ITEMS

Nothing was submitted this month.

* * * *

POSITIONS AVAILABLE

The Placement Director is Becky Isaacson (413-734-1623). Email is beckyisaacson@aol.com.

No new position notices received this month.

* * * *

CALENDAR OF EVENTS

Tuesday, December 03

10:30 AM

First Congregational Church, Westfield, MA, Tuesday Morning Music Club "Holiday Program", Allan Taylor (organ), Sudie Marcuse-Blatz (soprano), Charles Page & Allan Taylor (organ and harpsichord).

Saturday, December 07

4:00 PM

First Church on the Green, Westfield, "Family Carol Festival", Novi Cantori with the New England Brass Quartet, Allan Taylor, Director. Carols for Choir and audience. **FREE WILL DONATION**

Sunday, December 08

3:00 PM

Immaculate Conception Church, Adams Street, Easthampton. 100th anniversary celebration of 1902 Steere Pipe Organ with a recital followed by vespers. Kevin Burns (sax), Ladislav Pfeifer (organ), St. Michael's Cathedral Choir of Boys & Adults. **FREE**

3:30 PM

Saint George Greek Orthodox Cathedral of Western Massachusetts, 8 Plainfield Street, Springfield. 17th Annual Christmas Concert to benefit the American Cancer Society, Westfield State Symphony (Karen Lavoie, Conductor). Grand Chorus directed by Kevin McDonald. **DONATION \$5**

4:00 PM

St. John's Episcopal Church, 166 Holden St., Worcester, "Christmas with Novi Cantori", Allan Taylor, Director. Novi's annual fine arts program. **FREE**

7:30 PM

St. Thomas the Apostle Church, Pine Street, West Springfield, "Schola Nova Christmas Program". Traditional Christmas Concert. **FREE**

Saturday, December 14

7:30 PM

Greenfield, MA, High School Auditorium, "Holiday Concert with PVSymphony Chorus including Robert Shaw (Bennett) *Many Moods of Christmas*. Organ.

Sunday, December 15

1:00 PM

Old Meeting House, Granville, MA. "Christmas with Novi Cantori", Allan Taylor, Director. Novi's annual fine arts program. **FREE**

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 PM

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 featuring Daniel Pinkham's *Christmas Cantata*. **FREE**

4:00 PM

United Congregational Church, Holyoke, "Advent & Christmas Candlelight Vespers", Choirs of United (Janet Duffe, Organist/Choirmaster), Soloists, Handbells, John Francisco (flautist), and the Clarion Brass. Family Caroling and music of the season, featuring Buxtehude's "*Rejoice, Beloved Christians*". **FREE**

7:00 PM

Cathedral of St. Michael the Archangel, Springfield. Lessons and Carols with the Cathedral Choir of Boys & Adults with organ and strings. **FREE**

Friday, December 20

8:00 PM

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

Saturday, December 21

8:00 PM

Christ Church Cathedral, Springfield, Arcadia Players, repeat of December 20 program.

Sunday, December 22

10:15 AM

First Unitarian Church, Worcester, MA. Britten, *Rejoice in the Lamb*, soloists, choir, pipe organ. **FREE**

3:00 PM

St. Mary's Church, Northampton, Arcadia Players, repeat of December 20 program.

Sunday, January 05

4:00 PM

Holy Family Parish at Mont Marie, Ingleside, Holyoke, "Schola Nova Epiphany Concert", Annual Epiphany concert. Similar to 08 December program. **FREE**

Monday, February 03

6:00 PM

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

Sunday, February 09

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). 413-584-8882 for ticket information.

Saturday, February 15

8:00 PM

John M. Greene Hall, Smith College, "Organ and Orchestra Spectacular", Pioneer Valley Symphony Orchestra, Liszt's *Hunnenschlacht* (Attack of the Huns), Grant Moss (Organist). Chapter Event. **PRICE \$10**

Sunday, March 02

4:00 PM

Second Congregational Church, Greenfield, MA, Choral Concert by PVS Chorus & Chamber Singers including Britten *Rejoice in the Lamb*. Pipe organ also to be used.

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**

Sunday, March 23

3:00 PM

St. Andrew's Episcopal Church, Longmeadow. Dedication Concert of Southfield Pipe Organ. David Briggs, Organist Emeritus of Gloucester Cathedral, England, Novi Cantori, Allan Taylor, Director. Masterpieces of the English Cathedral tradition. **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*. 413-584-8882 for ticket information.

Saturday, March 29

3:00 PM

Bowker Auditorium, UMass, Amherst, Arcadia Players, repeat of March 28 program.

Sunday, March 30

3:00 PM

Sweeney Auditorium, Sage Hall, Smith College, Northampton, Arcadia Players, repeat of March 28 program.

Friday, April 04

7:30 PM

First Church of Christ, 81 High Street, Suffield, CT, Music on High Series, "British Organist, Clive Driskill-Smith". Hailed as "The best organist of his generation", he is Organist of Christ Church Cathedral, Oxford, England. **FREE**

Sunday, April 06

4:00 PM

Old First Church, Court Square, Springfield, "Felix Hell, Organist". This is a co-sponsored Chapter and Music at First Series Event. At age 16, Felix Hell 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 04

2:00 PM

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

Friday, May 09

7:30 PM

First Church of Christ, 81 High Street, Suffield, CT, Music on High Series, "Novi Cantori" (Allan Taylor Artistic Director and conductor), masterworks from the Tudor through the contemporary periods. **FREE**

Monday, June 09

6:00 PM

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

