

# CHIEF CHAT



The Newsletter of the Springfield Chapter, American Guild of Organists

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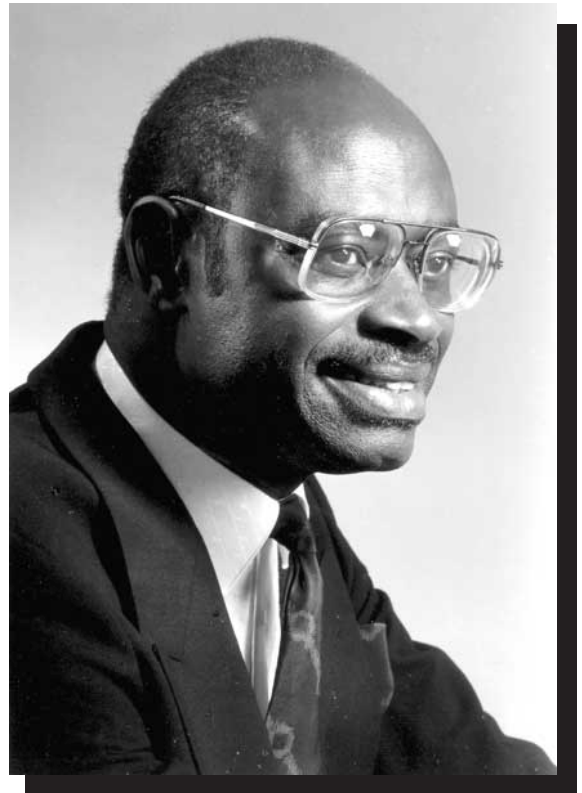
## PASTOR-ORGANIST DINNER FEATURES HORACE BOYER

At the Pastor Organist Dinner on March 15, at Grace Lutheran Church in West Springfield, Dr. Horace Clarence Boyer will share with us his extraordinary energy, infectious enthusiasm, and enormous grasp of gospel music, as well as his well-known gifts as singer and pianist.

Horace Clarence Boyer grew up in Winter Park, FL in a deeply religious home. Both his parents were ministers in the Church of God in Christ, and Boyer sang in the choir from third grade. At ages 12 and 13, Boyer and his brother, James, went to live with an aunt who taught them not just church music, but “sanctified music,” which Boyer explains as “jubilant shout songs” - gospels and ballads.

Upon their return home, James and Horace began performing the new music they'd learned at local churches and, at ages 15 and 16, started recording gospel records as “the Boyer Brothers.” With money earned from their performances, the brothers put themselves through Bethune-Cookman College in Daytona Beach. The Boyer Brothers have since traveled throughout 40 states, appearing in concerts, festivals, and on television in solo performances, as well as with such famous gospel singers as Mahalia Jackson and Clara Ward.

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# DEAN'S MESSAGE — February 2004

## THANKS FOR COVERING FOR ME...

From Thursday through Sunday, February 5-8, 2004, I had the professional pleasure of participating in a restoration symposium on the Wanamaker Organ in the Lord & Taylor store in Center City, Philadelphia. While this was somewhat of the proverbial busman's holiday, there is always something new to be learned, and the collegial camaraderie of these events is always stimulating.

My price for being in Philadelphia, however, was to miss our own Members' Recital at St. Joseph's Church, Springfield on Sunday, February 8th. We must all thank Lary Grossman and Michael Dulac for organizing this event, which, by all accounts, was an excellent presentation. To spotlight the Chapter's two youngest members and rising stars (Leea Wood and Chris Houlihan) was a great and mutual encouragement; we also thank Peter Beardsley, Michael Thomas Gilman, and Michael Dulac who shared their talents that day. Thanks to Allen Langord for writing a comprehensive review of this event, appearing elsewhere in this newsletter, that will interest us fully, if we made the mistake of absence. The hearty attendance at this Members' Recital, for which I am very grateful personally, will ensure the Chapter's scheduling of more of these events in years to come.

Since the beginning of the year, the Nominating Committee has been hard at work developing a slate to propose to Chapter membership for the election of Officers and Board Members this spring. Ron Shepard, Arlene Howes, Mark Jacobson, and John Anderson did their best to identify and enlist members willing to serve this Chapter at that higher level. The resulting proposed slate is published elsewhere in this newsletter, for your consideration, and represents the final list of those who agreed to the Nominating Committee's invitations. I thank that Committee very sincerely for their work, which is always arduous and challenging.

As Dean, it is my earnest interest to promote membership and involvement throughout the Pioneer Valley, and to include members in good standing new to the planning and operating management of this Chapter. The AGO election procedures do allow for additional nominations from membership, so I would request of every member that you consider your commitment to this Chapter, that you search your heart for the willingness to do more, and that you

make yourself available for election to the Board by speaking up now. Any names to be put forth additionally for election must be supported by the signatures of five (5) members in good standing of this Chapter, and then sent to the Secretary, Martha Sienkiewicz, before April 1, 2004. Such nominations will then be added to the Ballot to follow by May 1st. Please consider a greater involvement in the activities and good works of this Chapter.

As this message was being prepared, word was received of the death, on Monday, February 16th, of former Chapter Member Frances E. Sutcliffe of Holyoke. Frances served through the years as Organist of the Congregational Church in Granby, of the Edwards Church, Congregational in Northampton, of the Unitarian Society of Springfield, and of the Christian Science Church on State Street in Springfield. Frances Sutcliffe served also as the Secretary of the Springfield Chapter and will be well-remembered for her demanding exactitude and attention to detail, qualities that she brought also to her years as a language teacher in the Westfield High School. During retirement, Miss Sutcliffe maintained her commitment to music and was buoyed by her on-going practice of the repertoire on the organ in her home. Rest in Peace, Frances.

The First Church of Christ, Congregational in Glastonbury, Connecticut has received the first Schoenstein pipe organ to be installed in New England. On Sunday, March 14th, at 4:00 PM, Thomas Murray, Yale University Organist, will play a dedicatory concert on the 3-manual, 31-rank instrument, which features double-expression within the Swell division. Schoenstein's work in recent years, under President and Tonal Director Jack Bethards, has garnered a great deal of attention for the style and quality of visual presentation, stoplists, and voicing, perhaps representing a movement of the pendulum back toward the symphonic organ. Nonetheless, the Schoenstein instruments are eclectic, of the highest musical integrity, and of premium quality and price. The Austin organ serving this Church previously was removed by Messrs. Czelusniak et Dugal, Inc., in time for renovation of the organ chambers and church interior. For more information about the Thomas Murray recital, the Schoenstein organ, or travel directions, contact Angela Salcedo, Director of Music, at 860-633-4641, or at

<angelasalcedo@glastonburyfirst.org>. We are all invited to attend Tom Murray's recital.

The next event in our own Chapter will be the annual Pastor-Organist Dinner, Monday, March 15th at Grace Lutheran Church in West Springfield. The musical presentation will feature Dr. Horace Clarence Boyer of Amherst, and promises to be stimulating and entertaining. In addition to sharing most willingly his vast musical experience, Dr. Boyer is well known for his delightful and engaging personality. Make your reservation for this event promptly, using the sign-up space provided in this newsletter. Treat your Clergy-person to a light and entertaining social evening out. See you there!

*Soli Deo Gloria,*

Bill Czelusniak

Dean

## IN MARCH— Annual Festival of Singing Children

On Saturday afternoon, March 27, 2004 at 2 O'clock the Springfield/Hartford Chapter of Choristers Guild will present the annual festival of singing children. It is being co-sponsored this year by the Springfield Chapter and the Hartford Chapter of the American Guild of Organists. The festival will take place at Asylum Hill Congregational Church, 814 Asylum Avenue, Hartford, CT. The theme for this year's festival is music of the Church Year and the Psalms. There will be a reception following the concert where people may greet the choristers and the guest conductor. There will be choirs from Massachusetts, Connecticut and churches in the immediate area.

The director for the festival is Mrs. Lucy J. Ding who studied at Westminster Choir College, Princeton, NJ, graduating as valedictorian of her class, and at Northwestern University receiving a Master of Music degree in Conducting, with the highest honors.

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Much to his parents' chagrin - they didn't want him to be "learning music that was not for the Lord," - Boyer went on to earn M.A. and Ph.D degrees in music from the Eastman School of Music at the University of Rochester. He taught music theory and African-American studies at Albany State College in Georgia, the University of Central Florida, and from 1973 to 1999, the University of Massachusetts at Amherst.

Boyer has published over 40 articles, contributed to many anthologies on music, written liner notes for gospel legends, and authored the popular book *How Sweet the Sound: the Golden Age of Gospel*. He served as Curator of Musical Instruments at the Smithsonian Institution and also as United Negro College Fund Distinguished Scholar-at-Large at Fisk University, where he directed the famed Fisk Jubilee Singers in 35 concerts.

Perhaps of most interest to AGO members, he was the General Editor of *Lift Every Voice and Sing*, the African-American hymnal of the Episcopal Church.

Boyer has directed countless singers in choirs, ensembles, and workshops. With every group, he attempts to reach a mix of cultures and races. He spends an equal amount of time explaining the culture behind the song as he does the mechanics of the singing, "because if people don't know why and how they're doing something, it's never going to sound right."

His method of teaching also safeguards the roots of gospel. When Boyer was a young man, gospel music was just an extension of the church service: "When I came into gospel, I was really seeing it as a testimony to my beliefs, a way of testing the spirits. I was trying to be as close to God as possible." Gospel's popularity has taken it further away from its roots in the Church, and preserving this legacy has become central to Boyer's mission as a teacher, director, and scholar.

Upon his retirement in 1999, the University of Massachusetts established the Horace Clarence Boyer Gospel Music Fund in honor and recognition of his outstanding service.

Even if you never use gospel music in your church situation, you and your clergyperson musn't miss this evening of great musical FUN!



## PASTOR-ORGANIST DINNER

**MONDAY, MARCH 15 6 PM**

*Grace Lutheran Church rte. 20 West Springfield*

Featuring guest speaker: **Horace Boyer**

\$12.00 per person

Hors-d'oeuvres  
tossed salad  
baked stuffed chicken breast\*  
oven roasted potatoes  
vegetable du jour  
rolls, butter  
hot apple crisp with ice cream  
coffee, tea, wine

\*vegetarian alternative: baked stuffed squash

Name \_\_\_\_\_ # of persons \_\_\_\_\_

vegetarian alternative? Y N (circle one)

Please enclose payment with registration.

Make checks payable to: *GLC Women in Christ*

**SEND TO:** Martha Sienkiewicz 760 Pochassic Rd. Westfield, MA 01085

**Registration must be received by March 7.**

For more information contact [marthas@fastmail.fm](mailto:marthas@fastmail.fm)

## PROPOSED SLATE FOR 2004 ELECTIONS

All terms are 1 year unless otherwise indicated:

Dean ..... William Czelusniak  
Sub Dean ..... E. Lary Grossman  
Treasurer ..... Peter Beardsley  
Secretary ..... Martha Sienkiewicz  
Chiff-Chat Editor ... Michael Dulac  
Publicity ..... Jacqueline Johnson  
Membership ..... Charles Page

**Members-at-Large:** 2 Three-year positions, 1 One-year position.

Vote for 3 of the following – Two highest vote-getters elected to 3-year positions, third highest is elected to 1-year position.

Janet Duffe  
Elizabeth Dawson  
Michael-Thomas Gilman

Rodney Gisick  
Cynthia Morrell  
Mary Jeanne Tash

Additional nominations for specific offices, must be submitted, in writing (e-mail acceptable), to:

Ronald Shepard  
160 Roosevelt Avenue  
Springfield, MA 0118-1546  
[rpshepard@bigfoot.com](mailto:rpshepard@bigfoot.com)

**PLEASE NOTE:** If you wish to nominate someone for a specific office, be sure that you've gotten their agreement before hand. **Deadline for submittal of additional nominations is Wednesday, March 10<sup>th</sup>.**

# FEBRUARY MEMBERS RECITAL

*a review by Allen Langord*

Dean Czelusniak asked me to write this review. Background details on the performing organists from our Chapter were presented in the January Chiff Chat. The concert was excellent in every respect – wonderful organists, an excellent organ, a beautiful venue having magnificent acoustics, and a bright sunny day. Attendance exceeded 100 people – most were visitors; the Chapter was represented with the usual suspects and, happily, also some members not seen in some time.

First, a word on the organ. Originally built by La Compagnie d'Orgue Canadiennes in 1918, it received a new Casavant console in 1963. From 1973-1983, Theodore Gilbert & Associates did major tonal work to the organ. This organ of 3 manuals, 4 divisions, and 41 ranks, can be characterized as having a strong French accent.

The organists were, in order of performance, Leea Wood, Michael-Thomas Gilman, Christopher Mark Houlihan, Michael Dulac, and Peter Bearsdley. They represented organists from the youngest in the Chapter (Chris, age 16) to the Chapter's most seasoned players. Our Chapter has splendid musicians to showcase to other members and to the general public.

Sub-Dean Lary Grossman, responsible for this event, welcomed the audience, thanked the church authorities for their support, the church choir for the reception which would follow, and the performing organists. (*Your reviewer would add that the church also provided a generous amount of "warm" practice time for the recitalists.*) Lary noted two hymns would be sung by the audience: before the concert began and again midway through the program. The hymns were, respectively, "Praise to the Lord, the Almighty", and "When in Our Music God is Glorified". Michael Dulac, the church's titular organist, accompanied the hymns.

Finally, Lary read a written statement just sent by Michael Gilman which said: "after the funeral of a 4th friend in two weeks, cut down in his prime, I would like to amend my program to 4 short chorale preludes by Bach. These are for Cliff, John, Mike and Andy".

The music of Johann Sebastian Bach dominated the program's duration with four of the five organists performing his organ works. Your reviewer has found that many people are appreciative of

knowing just what *BWV* means when listing a Bach work to be performed. *BWV* is an abbreviation for *Bach Werke Verzeichnis*, which means simply a catalog of Bach's works. The *BWV* system was developed by Wolfgang Schneider in 1950. Updated in 1990, and revised in 1998, the *BWV* does not sort works by composition dates, but rather by groups of works. It includes the random order of the complete Bach edition published since 1850.

Leea Wood selected the Bach "Prelude and Fugue in F Major" (BWV 556), The Mendelssohn "Prelude in G Major" from the three Preludes and Fugues, and the Langlais "Prelude", the first piece in his "Little Organ Book" of 10 pieces for organ. The Bach is one of the so-called "eight little preludes and fugues". Leea selected lovely, transparent, and contrasting registrations and performed with accuracy and fine rhythmic control. It is very easy to race the tempi of the pedal entrances in the fugue, but Leea kept the pedal and manual parts firmly together in balance and tempi. Her strong piano background clearly helped her. Even at age 17, she clearly has an intuitive understanding of good registration and its relationship to the acoustic of the space. The Mendelssohn was played beautifully. Your reviewer especially liked her use of the flute (alone and in combination with other stops) to ensure that certain passages were brought out properly. Now, on this basically French organ, Leea played the only French composition of the entire concert! She departed at times, appropriately and of necessity, from some of the composer's suggested registrations. The contracting string & celeste with the open flute was very effective. Her artistic use of the expressive Swell Division against the other rest of the organ demonstrated a mastery of the organ's tonal resources seldom seen in such young players.

Although Michael Gilman did not announce the specific music he would be playing, he performed four selections from the Bach "Orgelbüchlein". In order, they were: "Alle Menschen Müssen Sterben" (BWV

643), "Ich Ruf' zu dir, Herr Jesu Christ" (BWV 639), "O Mensch, Bewein' Dein' Sünde gross" (BWV 622), and "Christ Lag in Todesbanden" (BWV 625). He played with great accuracy and solid rhythmic control. Bach always wrote in the most intimate style when he thought of death. Albert Schweitzer wrote that his teacher in Mulhouse, Eugène Munch (whom Schweitzer considered a "consummate artist") said that "when he was tired of every kind of music he would turn to the "Orgelbüchlein" for refreshment and the religious character of these masterpieces". "His [Munch's] playing style of this music was 'majestic' to bring out the great lines of these works". Your reviewer could not help but think, given the enormous grief of Michael (it is amazing that he could even bring himself to play that day), that BWV 643's interpretation and deliberate forward drive, faster than usually heard, was perhaps how Munch expressed how he felt when interpreting this work "majestically". BWV 639 is cast in trio form of exquisite texture in the voice leading, which Michael played very sensitively. With BWV 622, its floridness is, some believe, contrary to the elements of sadness. Widor is said to have considered this the finest piece of instrumental music written. The tune appears to be highly embellished, but the melismatic chorale tune stood out against the accompaniment because Michael used stops for the solo, which included aliquots. Michael's interpretation was very beautiful. In BWV 625, it is said that Guilment played it very slowly and began it softly, contrary to the words of this chorale. The chorale is an Easter Prelude symbolizing the Resurrection, and again, Michael selected registrations and tempi suggesting

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majesty which conveyed the religious strength which your reviewer believes Michael needed and wanted to communicate.

Next, the Chapter's youngest member, Chris Houlihan was at the console. He played the Mendelssohn "Organ Sonata #6", but did not include the last section, the "Finale", and the Sowerby "Toccata". The Mendelssohn is based on the chorale "Vater unser in Himmereich". Chris played the chorale theme and the four variations with imaginative, yet with stylistically appropriate registration. Chris employed a lovely legato without articulation in playing the "Fuga". Your reviewer, however, found it curious that he did not play the last section (only 36 measures) of this Sonata. This "Finale" is beautiful, soft, and ends the otherwise D-Minor tonality of this Sonata in a peacefully shining D Major. The Sowerby is a tough work demanding extensive endurance and a big technique. Chris played it with great seriousness of purpose, rock solid control, and with astounding accuracy. As the work built, your reviewer likened Chris' interpretation to a grand French Toccata. The instrument responded in like kind to Chris' bravura playing, and the audience was treated to a French Toccata (albeit composed by an American) on a French inspired organ. Chris also played this difficult work entirely from memory! The audience responded with vigorous applause. It is gratifying how Chris has developed in the two years since he last played at a Members' Recital. At that time his playing was amazing, but always on the "edge" of security and control. This time it was obvious that his grasp of these two critical aspects of performance were well advanced, as demonstrated in the attractive abandon with which he sometimes played. Kudos are very much in order for Chris!

Michael Dulac chose to play the longest work Bach ever wrote for solo organ (almost twenty-two minutes duration usually), the "Partita on Sei Gegrüßet, Jesu Gütig" (BWV 768). One might ask, how could you do this to us, Mike? But read on. Here, Bach is in full possession of his immense talents and made the most of them! In this Partita form ("Partite diverse" to be precise), the music is not a prelude opening for a chorale, but instead uses a harmonized chorale for the music's point of departure rather than its destination, as in the chorale preludes. Thus, in this work the chorale melody never varies, only the contrapuntal treatment does. It was a joy and rare treat to hear this work played so stylistically exquisite. Mike offered this difficult masterpiece with

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## IT'S NOT TOO LATE... PLAN TO SING IN OUR MAY CHORAL FESTIVAL

Dear AGO Friends:

New Years Greetings to all of you. I hope you are all rested and ready for new year responsibilities.

I invite each of you and your choristers to consider singing in the AGO Choral Festival planned for this May. We are fortunate to have Bruce McInnes as Director of the Festival. Bruce was Choral Director at Amherst College for many years, and subsequently was Organist and Choir Director at Grace Church, New York City. This past summer, his Mastersingers USA took first place at the prestigious Eisteddfod Festival in Wales.

In addition, the New England Brass will join us for this Festival. You may order music directly from your usual source, or you may make arrangements for music packets through Peter Beardsley, organist for the Festival. Peter may be reached at Christ Church Cathedral 413-732-6437 or via email at [jpbeardsley@the-spa.com](mailto:jpbeardsley@the-spa.com).

Listed below are details related to the Festival:

<b>Concert:</b> Sunday, May 16, 2004, 4 PM Warm-up Rehearsal 3 PM Christ Church Cathedral 35 Chestnut Street Springfield, MA	<b>Rehearsals:</b> at Christ Church Cathedral, Trinity United Methodist Church, Old First Church. [Take your pick of the most convenient location] Thursday, April 29, 2004, 8 - 9 PM Thursday, May 13, 8 - 9 PM
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**Joint Rehearsals:** at Christ Church Cathedral  
Thursday, May 6, 6:30 - 9 PM  
Saturday, May 15, 9 - 11 AM (With the New England Brass)

### Repertoire: A CONCERT OF PSALM SETTINGS

C. Hubert H. Parry: "I was glad" (Psalm 122, vv 1-3, 6, 7)  
H. W. Gray Publications: GCMR2404

Allen Pote: "An Acclamation of Praise" (based on Psalm 89)  
Hope Publishing Company: F 1021 (brass parts: F 1021B)

Rene Clausen: "Bless the Lord, O my soul" (Psalm 104)  
Mark Foster Music Company: MF2125

Herbert Howells: "O, pray for the peace of Jerusalem" (Psalm 122, vv. 6 & 7)  
Oxford University Press: Catalogue # 42.064

Keith Chapman: "Psalm 121" McAfee Music Corp. M1141  
Out of Print. (Copies will be provided - contact Peter)

William Mathias: "Rejoice in the Lord" (from Psalm 33)  
Oxford University Press: A359 ISBN 0 19 350394 8

Heinrich Schutz: "Sing to the Lord a new song" (Psalm 98)  
G. Schirmer's Octavo Church Music, No. 5962  
Copyright renewal assigned, 1929 — number on score: 15969

Jean Berger: "The eyes of all wait upon Thee" (Psalm 145, vv. 15-16)  
Augsburg Publishing House: 11-1264

Gustav Holst: "Turn back o man" (Psalm ???)  
Stainer & Bell, Ltd. Galaxy Music Corp: S. & B. 2152

Colin Mawby: "Christus Vincit" (Psalm 67, vv. 29-30; 33-36)  
Mayhew Brodt, Kevin Mayhew Ltd: KM140

I hope that it might be possible for you and your choristers to join us for this very special event. If you have questions, please feel free to give me a call at: Church 737-1411, Home: 1-860-749-7829 or email at [pagenor@aol.com](mailto:pagenor@aol.com).

Charles Page, *Chairman*

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# ROMAN CATHOLIC AGO MUSICIANS GATHER TO DISCUSS RECENT DOCUMENTS

On November 15 at St. Michael's Cathedral, approx. 50 music ministers, pastoral ministers, and liturgists met to review the revised edition of the document that regulates liturgy in the Roman Catholic Church: the General Instruction of the Roman Missal. Five members of the AGO were present: Lad Pfeifer, former Dean and Director of Music for the Diocese of Springfield was the Presider, Lary Grossman, Pat Kapitsky, Joe Geehern and myself, participants. Sung Morning Prayer started the day in Holy Spirit Chapel.

It is recommended that anyone playing in a Catholic Church understand the guidelines for selection of music. "Happy Catholic" music has its place but understanding why we play what we play when, will shorten the amount of time that this kind of music is played. Since the majority of AGO members are not Catholic by practice, I thought at little insight might be helpful. Should anyone want more resources the USCCB website (United States Conference of Catholic Bishops) could prove very helpful. Another source is a booklet everyone received from the National Association of Pastoral Musicians (NPM) "Singing our Music, A Pastoral Musician Guide to the GIRM 2000," by J. Michael McMahon.

Catholic laws that govern the Church and its liturgy are not like the black and white Anglo Saxon Laws with which most of us are familiar. Roman law is seen as an ideal to strive for, rather than an end. The law's express purpose is to not allow one person to "high-jack" the liturgy or to make it too personal. It is the liturgy of the whole Church not one person interpretations of it, which is quite different that some other faiths. There are no "Liturgical Police" checking to make sure everyone is on board, but Lad stressed why compliance to the best of our ability is so important. Since Roman Catholics believe that Christ is the presider at liturgy, that he speaks through his Word, through the Eucharist, his people and his priest, it is important to keep in mind that Mass is not a reenactment or a just a remembrance of something that happened long ago. We believe it is both the Last Supper and the Crucifixion being offered again; both a meal and a sacrifice. This being said, to adapt the liturgy unless it is needed because of cultural or some other extremely important reasons, is unacceptable.

That does not mean that the General Instruction wants to put any undo burden on those who seek to lead liturgy. Since the Church believes that it is in constant need of renewal and that it is a pilgrim church on a journey, Lad stated "How you celebrate is how you shape and form Christians to be salt of the earth and light of the world." Lad insisted that all liturgical leaders: priest, musicians, readers etc. equally have a part in making Christ fully present; each in their particular ministry. It is the collaborative role that the GIRM stress more than before.

The big question he asked everyone is whether the music we played fit the Gospel of the day, did it challenge people to be disciples of Christ in the world, did the words fit the season, the theme of the day and did it follow the action that happening at the time such as the Entrance rites, Offertory, Communion etc.? Was silence respected? Congregational singing not drowned out by a Cantor with a microphone in her mouth? Was Progressive Solemnity (Festivity) respected? Much to ponder.

Lad did stated that the organ still has the "pride of place" in the Catholic Church which is good news, though in my travels to over 50 Catholic Churches in the Diocese of Springfield (which covers all 4 counties of western Mass) more that 50% of what I heard did not make me proud. Much of it was the "happy catholic" music, music of personal piety, not corporate experience. It was clear to me that the average Catholic musician was trying their best but did not understand Catholic liturgy, though they may have been practicing Catholics. What Lad did in having this workshop in Springfield and one in the Berkshire's serving 20 more people there, I believe, will help this situation immensely.

Mary Jean Tash

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Directions to Asylum Hill Congregational Church are: I-91 going south, get off at exist I-84 west. From Interstate I-84 take Exit 48 (Asylum Street Exit). Turn west, onto Asylum Street – bearing right on asylum Avenue – continue 4 blocks. Asylum Hill Congregational Church is the large brownstone

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an elegance and grace seldom heard. The proof of Michael's success is that your reviewer observed the audience riveted to his performance the entire time, and rewarding Mike with enthusiastic and sustained applause. At the beginning of the first variation, Mike encountered some "winter problem" with the organ (two sticking Swell keys) to which Michael deftly and immediately adjusted, after stopping for a moment to tell the audience about the problem.

The concluding section of the program was played by Peter Beardsley, the Chapter's only member to have earned the Guild's FAGO Certification. He chose the Bach "*Prelude in C Minor*" (BWV 546), and an arrangement he made of Copeland's "*Fanfare for the Common Man*" which Pete first played on this organ some years ago. It was composed with this organ in mind. It is always difficult to decide what music is best with which to conclude a program. Only a very seasoned and talented musician can do this well. The Bach piece was an inspired choice with which to begin. The distinguished organist of a few generations ago, Harvey Grace, has said that this Prelude "shows Bach at his ripest!" He goes on to say "the [Prelude] makes a brilliant recital item, and will appeal to hearers who have so far had no use for Bach". Pete understands the innermost secrets of the criticality embodied in the rests, of articulation, of ornamentation, of rubato, and of the inner parts. Accordingly, he developed a grand architecture for performance of this work which incorporated a wonderful blend of variety and unity. Starting with the big C minor chords and moving through the triplet rhythms, Pete gave this work exciting élan and éclat all the way to the triumphant ending in C Major. The Copeland transcription was indeed a fitting finale to the concert, with the theme know to all who watched the 2002 Olympics and a tune the entire audience could whistle all the way home. Pete's skillful transcription for organ of this contemporary work captured the composer's intentions as originally orchestrated with resounding success. This was the only piece in the entire afternoon's program that used the organ's big solo reed (the Trompette Pontificale) – indeed a fitting conclusion to a marvelous concert.

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church on the right. They have a well-lit off-street parking in an attended lot on the right side of the church.

I look forward to seeing you there the day of the concert. The concert is free and open to the public.

Don Hooton

# YEARBOOK UPDATES, CHANGES, CORRECTIONS, & ADDITIONS

As mentioned in the January 2004 Chiff Chat, we are endeavoring to provide a list of information corrections and additions to the 03-04 Yearbook. As of today, 23 February, this is the reported/corrected information. This does not guarantee complete accuracy, however, as there are several non-working e-mail addresses in the current Yearbook that have not received corrections from their owners. Please take a moment, NOW, to double-check YOUR listing. I will be happy to provide space next month, as well, for any updates.

## NEW OR CORRECTED E-MAIL ADDRESSES

Larry Bishop  
Corrected address: [bish@bcn.net](mailto:bish@bcn.net)

Mark Kasmin  
Corrected address:  
[markkasmin@aol.com](mailto:markkasmin@aol.com)

Karen Lampiasi  
New e-mail: [karlamp@comcast.net](mailto:karlamp@comcast.net)

Bill Lucia  
New address: [wplmusicloft@comcast.net](mailto:wplmusicloft@comcast.net)

Anne Williams Marcure  
Corrected address:  
[bipsnan@berkshire.rr.com](mailto:bipsnan@berkshire.rr.com)

## ADDRESS CHANGES:

Ruby Agnir, Mill House # 325,  
75 Wells St., Greenfield, MA 01301

Rod Gisick, 191 Elm St., Greenfield  
MA, 0130, Phone: 413-773-7139

New mailing address:  
Mark Kasmin, P.O.B. 829,  
Otis, MA 01253-0829

## POSITION CHANGES:

Barbara Huber Has retired from Trinity United Methodist Church. Please delete position listing and work phone number.

Please note the following changes for Lary Grossman:

- (1) Not dual with Cape Cod
- (2) add: Music Director, Immaculate Conception RC/Easthampton, 413-527-9778

## NEW MEMBERS

Elizabeth Dawson, BARCH, MBA  
60 East St. # 2, Hadley, MA 01035  
Home Phone # 413-584-5007  
Organist & Choir Accompanist, United Church of Bernardston  
Church Phone 413-648-9306  
Work Phone 413-253-8279  
email [liz1111111111@aol.com](mailto:liz1111111111@aol.com)

Ronald M. Trunzo, M.M., 284 Essex St.  
Apt. 1 L, Holyoke MA 01040-3209  
Home phone: 413-532-6433  
Organist, Holy Trinity Church 133  
Main St. Greenfield MA 01301  
Church phone: 413-774-3328  
Work phone: 413-545-6994  
Email: [rtrunzo@gw.housing.uumass.edu](mailto:rtrunzo@gw.housing.uumass.edu)

## NEW FRIEND

Scott Caron, 21 East Bartlett St., Apt 8,  
Westfield MA 01085-3044  
Home phone: 413-572-9192  
Music Committee, 2nd Congregational  
Westfield  
Church: 413-568-7557  
Email: [scaron@exit3.com](mailto:scaron@exit3.com)

# CALENDAR

To have your event included, please send it (preferably by e-mail) to:  
[m.dulac@verizon.net](mailto:m.dulac@verizon.net)

## February 28 7:30PM

The First Church of Deerfield, Main St.,  
Deerfield, MA  
A Concert reading of the new opera "The Captivation of Eunice Williams" by composer, Paula Kimper. Free.

## February 29 3:30PM

Old First Church, Court Sq., Springfield  
*Music at First* presents New England Winds (wind quintet) of the United States Air Force.

## March 5 7:00PM

Westfield High School Auditorium.  
Leonid Makarov in Concert: Classic piano works played by a seventeen year old prodigy. Free will offering.

# JOB LISTINGS

## Choir Director

First Congregational Church, One Church Street, South Hadley, MA 01075

Description: Vivrant and growing 300 member church with a strong music tradition seeks a Choir Director to be part of a team with dynamic new pastor, active music committee and accomplished organist. Responsible for weekly rehearsals of senior choir plus one Sunday service with possibilities for children and youth. Must have keyboard skills adequate for rehearsals.

Salary: Forty week position with competitive compensation.

Contact: Bobbie Ayers, [Ayebre@aol.com](mailto:Ayebre@aol.com)

## Children/Youth Choir Director (pre-k-12th grade)

First Church of Christ Congregational  
81 High Street, Suffield, CT 06078

Description: 8-10 hours/week  
September - June

Contact: Deb Banks McIntosh  
860-668-7223

## Organist/Choir Director

Hope United Methodist Church  
31 Main St., Belchertown, MA 01007

Description: 12-15 hours per week  
1 Adult choir (21 members)  
1 service (10:00 AM), 1 rehearsal (Thursday - 6:30-8:00 PM); 2 manual Rodgers organ; Choir does not sing during July and August

Salary: \$8684 per year  
4 weeks vacation

## Contact:

Rev. Bruce Arbour (413) 323-7584  
Email - [Bruce523@juno.com](mailto:Bruce523@juno.com)

## Organist/Choir Director

Christ United Methodist Church  
271 Rocky Hill Road, PO Box 701  
Northampton, MA 01061

Description: 1 Adult Choir;  
Children's Choir to be developed; organ unknown

Salary: \$8,000.00, 4 weeks vacation

Contact: Rev. Peter Hey 413-584-5935

## Organist

St. Theresa's Roman Catholic Church  
9 East Parkview Drive,  
South Hadley, MA 01075

Description: 3 Masses per weekend;  
accompany one choir rehearsal per week (40 weeks); 2 Masses per Holy Day of Obligation (6 per year). Experience and knowledge of Roman Catholic liturgy required. 1970 Allen Organ.

Salary: \$15,500

Available June 1, 2004

Contact: Fr. Richard Bondi

413-532-3228 ext. 11

**American Guild of Organists**  
***Springfield, Mass. Chapter***

Michael Dulac — Newsletter Editor  
41 Riverview St.  
Springfield, MA 01108-1634

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**ADDRESS SERVICE REQUESTED**

**March 7**

**3:00PM**

First Church Amherst, 165 Main St., Amherst  
Danny Holt, pianist, part of the new *Music on Main Concert Series*. Admission.

**March 14**

**3:00 PM**

Abbey Chapel, Mount Holyoke College,  
South Hadley  
South Hadley Chorale presents Dvorak, Mass  
in D, and Mozart, Regina Coeli, with orchestra  
and soloists. Tickets at the door. Reception  
follows.

**4:00 PM**

First Church, Westfield,  
Greater Westfield Choral Association Spring  
Concert, Schubert Mass in Bb, with chamber  
orchestra. Tix available at the door

**March 15**

**6:00PM**

Grace Lutheran Church, West Springfield  
Annual Pastor/Organist Dinner with keynote  
speaker, Horace Boyer.

**March 21**

**3:30PM**

Old First Church, Court Sq., Springfield  
*Music at First* presents The University of  
Connecticut Concert Choir, Peter Bagley,  
conductor.

**March 27**

**2:00PM**

Asylum Hill Congregational Church, Hartford, CT  
Festival of Singing Children, Lucy Ding, guest  
conductor. Joint event with Springfield-  
Hartford Choristers Guild.

**March 28**

**2:00PM**

Immaculate Conception R.C. Church,  
Easthampton  
Organ recital featuring John Anderson,  
AAGO, on the Steere organ. Free.

**3:00PM**

The First Church of Deerfield, Main St.,  
Deerfield, MA  
New England Ringers (handbells),  
with Thomas Pousont, organist. Reception  
following the concert.  
Suggested donation: \$10.00

**April 4**

**4:00PM**

St. Paul's Church, Dwight Rd., Springfield  
Part of the church's Ecumenical Vespers  
Series, featuring Schola Nova, Michael Dulac,  
director, and organist, Edith Gilbertson.

**April 25**

The First Church of Deerfield, Main St.,  
Deerfield, MA

**10:00AM**

Worship and Dedication Service

**3:00PM**

Dedicatory Recital by William Porter, organist.  
Reception following the concert. Free  
admission

**3:00PM**

First Church Amherst, 165 Main St., Amherst  
Honest Harmony A Cappella Vocal Quartet.  
Part of the new *Music on Main Concert Series*.  
Admission.

**3:30PM**

Old First Church, Court Sq., Springfield  
*Music at First* presents The Long Piano Duo  
with Christina and Beatrice Long.

**April 30**

**7:30PM**

St. Michael's Cathedral, State St., Springfield  
75th Anniversary of the Cathedral Organ,  
featuring well-known recitalist and National  
President of the AGO, Fred Swann.

**May 16**

**3:00PM**

Christ Church Episcopal Cathedral,  
Springfield  
Featuring several area choirs under the  
direction of Bruce McInnes.