

Chiff Chat – Monthly Newsletter

Springfield Massachusetts Chapter

American Guild of Organists

NOVEMBER 2001



THE NEWSLETTER

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

Please submit Calendar and News Items to the Editor by the 10th of the preceding month. Feature Articles, written by members, are actively solicited by your Editor. Additionally, Chapter members are encouraged to send unsolicited articles for publication.

Please provide material to your Editor in writing, either by email (preferred) or US mail. For last-minute items, which are close to the cut-off date, you may want to telephone the Editor directly.

The Chapter's website is www.springfieldago.org. Executive Board members may be contacted directly via this site, as indicated under their name and telephone number. Messages are instantly and automatically forwarded to the personal email address of the board member.

The Chapter's webmaster is Michael Dulac. Please send suggestions and comments to MDulac@springfieldago.org.

The Newsletter is mailed from Hadley, MA, before the last week of each month using first-class postage to insure timely delivery for Chapter members.

The Placement Director is Becky Isaacson. Please contact her at 413-567-7659 for information and salary/contract guideline resources.

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
413-525-7803
LBuddington@springfieldago.org

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
KMccCarthy@springfieldago.org

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

CHAPTER EVENTS

2001 – 2002 Season

SEPTEMBER 9th - Sunday at 3:00 PM
"Opening Reception and Installation of Officers" at Charles Page's residence, Enfield, CT.

OCTOBER 1st - Monday at 6:00 PM
"Anthem Reading Session and Potluck Supper" at Calvary Presbyterian Church, Enfield, CT.

OCTOBER 26th – Friday at 7:00 PM
"Organ Phantasmagoria" at United Church, Holyoke, MA.

ABOVE EVENT CANCELLED
(see page 10 for DETAILS)

OCTOBER 27th - Saturday at 8:00 PM
"Organ and Orchestra" co-sponsored with the Pioneer Valley Symphony Orchestra, Grant Moss, Organist, at Smith College (John M. Greene Hall), Northampton, MA.

DECEMBER 8th – Saturday at 3:00 PM
"6th Annual Publick Carol Sing" at Christ Church Cathedral, Springfield, MA.

FEBRUARY 11th – Monday at 6:00 PM
"Pastor-Organist Dinner and Public Recital at 8:00 PM by Brett Maguire, Organist" at United Church, Wilbraham, MA

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

APRIL 21th – Sunday at 4:00 PM
"Members Recital at All Saints Episcopal Church, South Hadley, MA

JUNE 10th – Monday at 6:00 PM
"Annual Banquet", location TBA

IN THIS ISSUE

"Cover"

New console by William Baker & Company of Hatfield, MA, for the 1938 E.M. Skinner Organ in Abbey Chapel, Mount Holyoke College. Photograph from the organbuilder. Details of this digitally controlled console are contained in the lead feature article starting on page 4 of this issue.

"Feature Articles"

The 1938 E. M. Skinner at
Mount Holyoke College 4

The September 11th Tragedy
I – From a Juilliard Student 7
II – From a NYC Organist 8

"Departments"

From the Editor 3
Dean's Message 4
News Items 10
Positions Available 10
Calendar of Events 11

FROM THE EDITOR

Dean Larry Schipull has authored the main feature article this month. It includes a brief history of Opus 367, a discussion on the rebuilding of the console and other planned work, and a specification of the organ. A splendid article about a splendid organ, in a splendid acoustic environment -- readers will find this article very informative and enjoyable!

From Bill Czelusniak via Joseph Dzeda, your Editor received two first-person accounts about the September 11th tragedy. Both are presented unedited, save for condensing/eliminating several paragraphs to fit available space. The first is by a young Juilliard violin student. The second is by the organist of Trinity Church, Wall Street. At once poignant and riveting, readers surely will reflect deeply upon what is said.

DEAN'S MESSAGE

You've heard it a million times by now, it seems – "The world's a different place" – and it certainly is true.

In the initial reaction to the terrorist attacks of September 11, I, like many of you, was searching for some method to respond in a meaningful way. I'm a professor in my day job – that definitely isn't a skill they needed in New York or Washington, but maybe I could learn to do something else?

Everything I could think of seemed to be not enough; there had to be something useful that I could do.

And then I realized that I could make a difference. You see, I started to notice that music was always a part of any gathering connected to the tragedies – of course, at memorial services and funerals, but also at national gatherings of politicians and local gatherings of students and of congregations.

In times of crisis, people turn to music fulfill a variety of needs– for comfort, for strength, and for affirmation of goodness and beauty, to name just a few examples.

When we practice our art/craft, we can minister to the multiple various needs of a group simultaneously, and often, we can see (and hear) music's power to bring people together and to help heal.

A Brief History of E.M. Skinner Opus 367

Abbey Chapel
Mount Holyoke College

By Larry Schipull

EDITOR: *Larry Schipull is Associate Professor of Music at Mount Holyoke College. He is Organist to the College, and also organist for the First Congregational Church in South Hadley. He received a BM degree (summa cum laude) from Drake University, and the MM, MMA, and DMA degrees from Yale. Organist, harpsichordist and fortepianist, Larry has performed widely around the world as both soloist and chamber musician. Dr. Schipull is the newly-elected Dean of the Springfield, MA, AGO Chapter.*

For sixty years after Mary Lyon founded Mount Holyoke in 1837, there was neither a chapel nor an organ as part of the institution's physical plant. The students attended South Hadley's First Congregational Church and sat en masse in the gallery they dubbed "the turkey roost". In 1896, following a disastrous fire, the College undertook a great rebuilding campaign, and a chapel and an organ were part of this effort. Then, as now, however, cost was an issue. William Churchill Hammond, who became the first College Organist, wrote the following response to an early proposal from a College trustee, which could still be used today, if one adjusts the suggested amount for inflation:

If you put a three thousand dollar organ into that chapel, you'll be making a terrible mistake. It will limit a music department at the College for thirty years. If they can't afford a fine organ, put in a grand piano and wait. You won't be able to get any organist to go up there and play on any little sewing machine. [emphasis mine]

Fortunately, William Hammond's admonition was heeded, and he was retained to draw up the specification for the G.S. Hutchings organ installed in what was then called the Mary Lyon Chapel in 1898. This organ, Hutchings' Opus 436, was a three-manual electro-pneumatic action instrument with 36 speaking stops; contemporary descriptions wax eloquent about the technological sophistication of the playing mechanism and the advantages this afforded the organist.

One remarkable feature of this instrument was its portable console; the stop jams pivoted on doors, which could be closed and stored inside the rolltop that covered the keydesk. The pedal clavier could be folded up and hooked to the console for mobility. The electrical cable, containing 372 wires, was almost instantaneously detachable from the console for ease of movement. The final cost for this instrument was \$8000.

Another fire played a role, albeit indirectly, in this organ's evolution. In 1921, a fire prompted Second Church, Holyoke, to engage E.M. Skinner to rebuild their organ.

Since Mr. Hammond was organist there, as well as at the College, he found financial support for a "new" organ at Mount Holyoke. Ernest Skinner had served as factory superintendent and vice-president of the Hutchings company, and no doubt his close involvement with the original Hutchings installation prompted him to keep around thirty stops substantially unchanged from that instrument. All the "technological" mechanisms were new, such as windchests, electro-pneumatic relays, and console. An 8' Open Diapason was added to the Great; the Swell swelled to seventeen stops; and the Choir grew with the addition of mutations. A fourth keyboard division, the Solo, was added with five stops, and the Pedal changed most noticeably with the addition of three reed stops and an 8' Octave. In keeping with tastes of the times, percussion stops (chimes, celesta, and harp) were added, as well.

In 1938, Mrs. Emily Frances Gill gave Mount Holyoke \$250,000 for a new chapel in memory of her husband, Charles Clinton Abbey. This gift funded the total makeover of Mary Lyon Chapel into the building now known as Abbey Chapel. The modifications were extensive, enlarging the old structure and digging it down several feet and totally reorienting the interior (the front doors used to face the street).

The organ needed to be removed for this process, and to be revoiced for its new environment and modestly enlarged. Ernest Skinner, who by this time had lost control of his Aeolian Skinner company to G. Donald Harrison and established a successor company, Ernest M. Skinner & Son, was again called upon to do this reworking, known as Organ No. 511.

Unfortunately, nonmusical interests were in control of this project, and the pipework was relegated to chambers on the (liturgical) north side of the chancel. In addition, an acoustic "expert" recommended "akoustalith plaster" on all walls and "Acousticolotex" ceiling panels, thereby guaranteeing a room with virtually no reverberation.

Yet another gift to the College brought about, indirectly, the restoration of the Skinner organ's character. An anonymous gift made possible the installation of the C.B. Fisk Opus 84 in the rear gallery of Abbey Chapel; as part of the preparations for that installation, the sound-absorbing materials described above were removed and replaced with sound-reflecting hard surfaces and finishes. The space became a resonator for both the Fisk and Skinner organs, although the Skinner still speaks from the confines of its pipechambers.

In the mid-1990's, the College set about upgrading steam lines and making general improvements to the delivery of centrally-produced steam throughout the campus. This work unintentionally resulted in the heating of the console static windline during the heating season, leading to the desiccation of all organic materials (wood, leather, glue, ivory) used in the console. The original 1922/38 console was becoming unplayable, and since the superheated windline could not be rerouted, rebuilding the console would simply buy a few years usefulness before the problems due to desiccation would surface again.

In consultation with William Baker, who has faithfully served as curator of Bessie, as the Mount Holyoke Skinner is known, I decided that the solution would be essentially a new console, with digital, solid-state relays, new keyboards, new stopknobs and motors, and all the technological sophistication that a solid-state system brings with it. There are 256 levels of memory; each level has 16 general pistons, the full complement of divisional pistons, and two levels of programmable sforzando. There are also four programmable crescendo pedal sequences.

The digital data which the console sends to the relays in the pipechambers can be stored on floppy disc, so that the organ has a "player mechanism", if you will, which allows a performer to go out into the room and hear what the audience hears. That will be a great teaching aid, I'm sure, and also very instructive (and humbling) when I'm preparing programs.

The console is on recessed casters, and has two connection points available in the chancel area so that it can be tucked into its former alcove most of the time, but for concert use, a performer can now be seen. (I'm dusting off those pedal solos!)

Concurrently, a few minor tonal enhancements have been undertaken. The 1938 Solo Tuba has been removed from the Solo box and placed on high-pressure windchests prominently mounted above the Great pipework; on the Great itself, a four-rank Mixture, based on the existing Hutchings principal chorus, has been added; and a 32' resultant bass has been programmed in the Pedal. In the near future, the Solo division will be reinstalled after its bout with water damage, and further tonal enhancements to the Pedal will be undertaken.

The following specification gives the stoplist as found on the new console; the superscript numeral gives the provenance (see end of specification) of each stop.

GREAT

Diapason	16' - 1
First Diapason	8' - 2
Second Diapason	8' - 2
Principal Flute	8' - 3
Erzahler	8' - 3
Octave	4' - 1
Flute	4' - 1
Twelfth	2 2/3' - 1
Fifteenth	2' - 1
Mixture	IV - 4
Trumpet	8' - 1+3

CHOIR (enclosed)

Diapason	8' - 3
Melodia	8' - 1
Viola	8' - 1+3
Kleine Erzahler	8' - 2
Flute	4' - 1
Nasard	2 2/3' - 2
Piccolo	2' - 1
Tierce	1 3/5' - 2

Septieme	1 1/7' - 2
Clarinet	8' - 1
Tremolo	
Harp	4
Celesta	4

THE SEPTEMBER 11th TRAGEDY - I

Playing for the Fighting 69th

SWELL (enclosed)

Lieblich Bourdon	16' - 1
Diapason	8' - 1
Gedeckt	8' - 2
Clarabella	8' - 2
Salicional	8' - 2
Voix Celeste	8' - 2
Flauto Dolce	8' - 2
Flute Celeste	8' - 2
Octave	4' - 2
Violina	4' - 3
Harmonic Flute	4' - 1
Fifteenth	2' - 1
Mixture	IV - 3
English Horn	16' - 2
Cornoepen	8' - 1
Oboe	8' - 1
Vox Humana	8' - 1
Clarion	4' - 3
Tremolo	

PEDAL

Acoustic Bass	32' - 4
Diapason	16' - 1
Violone	16' - 1
Gemshorn	16' - 3
Bourdon	16' - 1
Echo Lieblich (Swell)	16' - 1
Principal	8' - 4
Violoncello	8' - 1+4
Gedeckt (Bourdon ext.)	8' - 1
Still Gedeckt (Swell)	8' - 1
Octave (Principal ext.)	4' - 4
Contra Fagotto	32' - 3
Trombone	16' - 2
English Horn (Swell)	16' - 2
Tromba (Trombone ext.)	8' - 2
Clarion (Trombone ext.)	4' - 4

SOLO (enclosed)

Concert Flute	8' - 4
Gamba	8' - 2
Gamba Celeste	8' - 2
Heckelphone	8' - 2
French Horn	8' - 2
Tuba (unenclosed)	8' - 3
Tremolo	

By William Harvey

Yesterday I had probably the most incredible and moving experience of my life. Juilliard organized a quartet to go play at the Armory. The Armory is a huge military building where families of people missing from Tuesday's disaster go to wait for news of their loved ones.

Entering the building was very difficult emotionally, because the entire building (a city block size) was covered with missing posters. Thousands of posters, spread out up to eight feet above the ground, each featuring a different, smiling, face.

In the huge central room I found my Juilliard buddies. For two hours we sightread quartets (with only three people!), and I don't think I will soon forget the grief counselor from the Connecticut State Police who listened the entire time, or the woman who listened only to "Memory" from Cats, crying the whole time.

At 7:00, the other two players had to leave; they had been playing at the Armory since 1:00 and simply couldn't play any more. I volunteered to stay and play solo, since I had just got there. I soon realized that the evening had just begun for me: a man in fatigues who introduced himself as Sergeant Major asked me if I'd mind playing for his soldiers as they came back from digging through the rubble at Ground Zero. Masseuses had volunteered to give his men massages, he said, and he didn't think anything would be more soothing than getting a massage and listening to violin music at the same time.

So at 9:00 p.m., I headed up to the second floor as the first men were arriving. From then until 11:30, I played everything I could do for memory: Bach B Minor Partita, Tchaikovsky Concerto, Dvorak Concerto, Paganini Caprices 1 and 17, Vivaldi Winter and Spring, Theme from Schindler's List, Tchaikovsky Melodie, Meditation from Thais, Amazing Grace, My Country 'Tis of Thee, Turkey in the Straw, Bile Them Cabbages Down.

Never have I played for a more grateful audience. Somehow it didn't matter that by the end, my intonation was shot and I had no bow control. I would have lost any competition I was playing in, but it didn't matter. The men would come up the stairs in full gear, remove their helmets, look at me, and smile.

At 11:20, I was introduced to Col. Slack, head of the division. After thanking me, he said to his friends, "Boy, today was the toughest day yet. I made the mistake of going back into the pit, and I'll never do that again." Eager to hear a

1. George S. Hutchings Opus 436, 1898
2. E. M. Skinner Opus 367, 1922
3. E. M. Skinner & Son Opus 511, 1938
4. William Baker & Co., 2001

+ + + + +

first-hand account, I asked, "What did you see?" He stopped, swallowed hard, and said, "What you'd expect to see." The Colonel stood there as I played a lengthy rendition of Amazing Grace which he claimed was the best he'd ever heard.

By this time it was 11:30, and I didn't think I could play anymore. I asked Sergeant Major if it would be appropriate if I played the National Anthem. He shouted above the chaos of the milling soldiers to call them to attention, and I played the National Anthem as the 300 men of the 69th Division saluted an invisible flag.

After shaking a few hands and packing up, I was prepared to leave when one of the privates accosted me and told me the Colonel wanted to see me again. He took me down to the War Room, but we couldn't find the Colonel, so he gave me a tour of the War Room. It turns out that the division I played for is the Famous Fighting Sixty-Ninth, the most decorated division in the U.S. Army. He pointed out a letter from Abraham Lincoln offering his condolences after the Battle of Antietam...the 69th suffered the most casualties of any division at that historic battle.

Finally, we located the Colonel. After thanking me again, he presented me with the coin of the regiment. "We only give these to someone who's done something special for the 69th," he informed me. He called over the division's historian to tell me the significance of all the symbols on the coin.

In the taxi back to Juilliard...free, of course, since taxi service is free in New York right now...I was numb. Not only was this evening the proudest I've ever felt to be an American, it was my most meaningful as a musician and a person as well.

At Juilliard, kids are hypercritical of each other and very competitive. The teachers expect, and in most cases get, technical perfection. But this wasn't about that. The soldiers didn't care that I had so many memory slips I lost count. They didn't care that when I forgot how the second movement of the Tchaikovsky went, I had to come up with my own insipid improvisation until I somehow (and I still don't know how) got to a cadence.

I've never seen a more appreciative audience, and I've never understood so fully what it means to communicate music to other people. And how did it change me as a person? Let's just say that, next time I want to get into a petty argument about whether Richter or Horowitz was the better pianist, I'll remember that when I asked the Colonel to describe the pit formed by the tumbling of the Towers, he couldn't. Words only go so far, and even music can only go a little further from there.

+ + + + +

THE SEPTEMBER 11th TRAGEDY - II

From the Organist, Trinity Church,
Wall Street

By Owen Burdick

It was my Birthday, September 11th, and I was on the number 4 train commuting down to Trinity Church when an announcement came over the loudspeaker that we would be bypassing Fulton Street station due to falling debris from the World Trade Center. A chef from the Marriott Hotel nearby had boarded the train up at Brooklyn Bridge in an attempt to get home. He told us that a plane had hit one of the towers. Figuring that it was a Cessna or other small craft that had simply gone out of control, we all exited the train at Wall Street expecting to see a couple of smashed windows.

The devastation took everyone's breath away as one by one we climbed the stairs to the street level. The entire upper floors we engulfed in flames smoke billowing out in all directions, pieces of metal and glass falling to the ground below. A bunch of us watched horrified as a second jet sliced through the second tower. Up until that point, we figured, or wanted to believe, that this was a commercial liner gone out of control on its way up the Hudson to LaGuardia airport. The second explosion instantly confirmed our worst nightmare: this was the terrorist attack we prayed would never happen.

The second plane, as I'm sure you've seen from the countless television replays, didn't simply hit the building, it exploded through it. The image was a scene out of the movie "Die Hard," and the ensuing fireball and smoke, and the roar of the explosion were terrifying. The maelstrom sent many people into the church to pray and cry and just get away from the horror.

But after a while (being a city kid after all, from 105th street) I said, "OK, we've praised the Lord enough; it's time to get the hell outta here!" The hijackers had aimed they're "flying bombs" so as to take out a corner and an entire side of each tower. I had a horrible feeling that the towers could fall, and knew that Trinity would be well within the reach of those toppling giants.

David Wright and I heard a horrendous noise and ran to the back door of the church to see what was happening. With a clear view of the South Tower, we watched in horror as the building began to collapse. David screamed "O my God!" and it marked the first time I was truly afraid. It really looked as if, from three blocks away, only two football fields, we were going to be consumed. The sound of the crushing metal, the thousands of splintering panes of glass, the deafening explosion, people falling from the building as it crumbled, it was a maelstrom, and I don't think I've ever used that word before in my life. I just keep seeing it and hearing it over and over.

The tower fell straight down like a giant accordion. The earthquake shook the ground beneath us and broke windows across the street in the Trinity Office building but somehow the stained glass of Trinity remained intact. The moments immediately following were terrifying, David and I no sooner closed the door when tons of debris started to fly down the street and blanketed the church and the graveyard next to us. Smoke and fine ash-like pumice came through the closed windows and the sky turned completely black.

The fifteen or so people in the church figured that we should stay put since we had a column of air in the nave of the church, bottled water from the choir room and towels from the sacristy to cover our mouths and faces from the smoke.

After a short time, the second building collapsed. The sound and wreckage was the same, and again the ground shook and the sky turned black. More debris fell on the church and still more smoke started pouring in through the leading of the stained glass windows. We sat tight and figured once the dust settled, literally, we would try to make it to the East River or head South to the Ferry.

In about an hour, a ray of sun was visible through the windows. The only clear pane of glass is one in my office, and we went up to take a look. The only people on the street were fire fighters with gas masks on. Occasionally, you could see civilians running for cover with rags covering their mouths. We figured it was time to move out and David Wright bravely stayed behind to secure the church.

We opened the doors and tentatively walked into pandemonium. I was very grateful to have the company of Julie Liston, a soprano in the Trinity Choir. Julie had been late for work and would have been working on one of the upper floors of the North Tower had she been on time. But she saw the inferno caused by the first plane crash and had the sense to stay away. Not knowing where to turn, and feeling the same sense of helplessness that we all shared, she walked down to Trinity. I was so happy to see a familiar face. Needless to say, if she'd been on time, she'd be dead.

David Jette, the Head Verger, went South to the Ferry to try to get a boat to his home on Staten Island. Julie and I ran into Melvin Fulton from the third floor clergy office who was trying to get home to Brooklyn. The rest of the fifteen or so folks who had taken refuge in the church all wished each other well and we went our separate ways.

Julie and I both needed to head North; she to Inwood and I needed to get to Connecticut. I knew that having run a marathon, that if I could run 26.2 miles, I could certainly walk 35 to my house if I had to. No subways or buses were running, of course. There was no running water, no electricity. The city around us was dead. And it was strangely quiet. The eight to ten inches of ash and debris on the ground had the same effect as a snowstorm; all sound was deadened or muffled.

As we walked across Broadway in front of the church and looked uptown, you could see nothing but blackness in the sky, debris everywhere. We stepped over a sea of wallets and brief cases, single shoes and smoldering faxes, all "floating" within a dull white foot-high ocean of vaporized wallboard and glass. If anyone was outside and within a block or two of those buildings as they fell, I felt certain they would have suffocated; we had trouble breathing inside the church.

So, with wet towels around our necks and over our mouths, we started walking. We ran into a fireman who was obviously dazed and injured. He said he had been blown half a block down the street and managed, somehow, to grab hold of a fence which saved his life. He said that five of his fellow firefighters, five of his buddies, had been blown away and turned into "charcoal."

We headed East. All I wanted to do is get to the East River where we could breath. Julie and I made it to the river and looked back in disbelief. A cloud, hundreds of feet tall and wide had engulfed the financial district and was not moving. We had been there. We had been at "ground zero" and survived, we'd be OK.

We walked up to Grand Central where Julie and I parted company. She braved the hoards of people trying to get home to Westchester and Connecticut. Since I had not been able to get word to my family, phone service, land or cell, was impossible, I felt I needed to walk up to St. Thomas Choir School to see my son John and let him know I was alright.

As I entered the school and saw the kids in his class, they began to laugh; I was, after all, covered in white ash, my pants and shirt were soiled with debris, and my hair was white with ash. The laughter quickly stopped as they realized where I had been. My son rushed to hug me, and I lost it. It hit me: I was alive!

I made a couple of phone calls and then walked to New York Hospital to try to give blood or help volunteer. As I'm sure you've seen on the news coverage, they turned everyone away. Aside from the earliest burn victims and cuts and abrasion victims who were, for the most part, taken to St. Vincent's trauma center, there were no patients. Today, 48 hours later, there are still none. Doctors from all over the country are waiting around emergency rooms shooting paper clips at each other, going stir crazy. There is nothing to do. There are as yet no survivors.

I finally made my way to Grand Central which, by 7:00 PM, was a ghost town. I caught a train and was glad to be home. I woke up in my clothes; ash still covered my shoes.

+ + + + +

NEWS ITEMS

"Chapter Events"

EVENT CANCELLED: Sub Dean Bill Czelusniak reports that he and Jan Duffe have recommended cancellation of the Organ Phantasmagoria event.

Prior to the tragic national experiences, he had been completing all the arrangements. Originally, the Pastor requested that this event not include "effects" that might vulgarly be described as blood, guts, and gore. The concern was that we not celebrate nor accentuate violence before, especially, the youth attending this event. This request was not prohibitive to successful programming, which was done in the past.

Following September 11th, Bill talked with Jan Duffe, Minister of Music at United Church. Changes to Organ Phantasmagoria were considered, but they concluded that cancellation was the best alternative. It was necessary either to eliminate costumes from the program, or to use up-beat costumes (clowns, hearts, flowers, etc.) -- themes that would be antithetical to and unconvincing in the face of the holiday. And then, what would one do with the musical programming? As with the basic visual effects, repertoire "appropriate for the season" and generally spooky was being solicited. Acknowledging the common association of Bach's "Toccatina and Fugue in D Minor" with such an event, it seemed necessary now to remove this masterwork from the program.

At the September 23rd Board Meeting, Bill related the issues described. The Board voted unanimously to **CANCEL** the event.

POSITIONS AVAILABLE

ORGANIST/CHOIR DIRECTOR

Second Congregational Church, 16 Court Square, Greenfield, MA, 01310, one adult choir, interest in youth leadership a plus, Moller pipe organ, seeking either separate organist and choir director or combined position (preferred), combined salary \$11,000 negotiable, vacation negotiable. Contact Reverend Dr. Mark New (413-774-4355).

CALENDAR OF EVENTS

Sunday, November 4

4:00 PM

St. Mark's Episcopal Church, East Longmeadow, MA, Organ Recital by John Anderson, Organist & Choirmaster, Episcopal Church of the Epiphany, Wilbraham.. Directions: (413-783-4280). **FREE**

Sunday, November 11

4:00 PM

Old First Church, Springfield, Music at First Series, Springfield Symphony conductor Kevin Rhodes and Friends (violin, cello, oboe, clarinet, piano), **FREE**

Friday, November 16

7:00 PM

First Church, Westfield, Novi Cantori Fall Concert, Young Singers of Westfield. **FREE**

Sunday, November 18

3:00 PM

Mount Holyoke College, Hampshire Choral Society, Fall Concert with Singer's Project and Young People's Chorus, Allan Taylor, conductor. **FREE**

Saturday, December 01

4:00 PM

First Church, Westfield, Novi Cantori, Annual Family Carol Festival, Allan Taylor, conductor. **DONATION**

Sunday, December 02

4:00 PM

St. Joseph's Church, Howard Street, Springfield, Novi Cantori, Christmas Fine Arts Program, Allan Taylor, conductor. **FREE**

Saturday, December 08

3:00 PM

Chapter Event, Christ Church Cathedral, Springfield, "Annual Publick Carol Sing". **OFFERING**

Sunday, December 09

4:00 PM

Old Meeting House, Granville, MA, Novi Cantori, Christmas Program, Allan Taylor, conductor. **FREE**

Tuesday, December 11

5:00 PM

Old First Church, Springfield, Tuesday Morning Music Club's anniversary program "*Celebrating in the Square*," performers include Charles Page and Novi Cantori. **FREE**

Friday, December 14

8:00 PM

St. Brigid's Church, Amherst, Arcadia Players, Bach *Christmas Oratorio* (parts I-III). Tickets call 413-584-8882. **\$30/\$15/\$10/\$5**

Saturday, December 15

8:00 PM

Christ Church Cathedral, Springfield, Arcadia Players, see December 14th program for other details.

Sunday, December 16

3:00 PM

St. Mary's Church, Northampton, Arcadia Players, see December 14th program for other details.

4:00 PM

Old First Church, Springfield, Music at First Series, Christmas Candlelight Concert, Choir and Soloists, Charles Page, organist and choir director, Westfield State College Wind Symphony, Karen LaVoie, conductor. **FREE**

Sunday, February 03

4:00 PM

Old First Church, Springfield, Music at First Series, "CONCORA – Connecticut Choral Artists", Richard Coffey, director, Larry Allen, organ, all-professional chorus, program honors the 100th birthday of Maurice Durufle and features his choral and organ music including the "Requiem". **FREE**

Monday, February 11

6:00 PM

Chapter Event, United Church Wilbraham, "Pastor-Organist Dinner and Public Recital at 8:00 PM by Brett Maguire, Organist". **PRICE TBD**

Friday, February 15

8:00 PM

Grace Episcopal Church, Amherst. Arcadia Players, *Bad Boys in Spain*, Chamber music intrigue, mystery and romance. Diversions from Old and New Spain. Tickets call 413-584-8882. **\$30/\$15/\$10/\$5**

Saturday, February 16

8:00 PM

Unitarian Universalist Society, Springfield, Arcadia Players, see February 15th program for other details.

Sunday, February 17

4:00 PM

Center for the Arts, Northampton, Arcadia Players, see February 15th program for other details.

Sunday, March 03

4:00 PM

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

Saturday, March 16

9:30 AM to 2:00 PM

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

Sunday, March 24 (Palm Sunday)

2 PM

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

Sunday, April 21

4:00 PM

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

Sunday, April 28

4:00 PM

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

Monday, 10 June

6:00 PM

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

"REMINDER" – ORGAN & ORCHESTRA EVENT

REDEDICATION OF THE AUSTIN ORGAN

in

JOHN M GREENE HALL – SMITH COLLEGE

with the

PIONEER VALLEY SYMPHONY ORCHESTRA

+++++

RESPIGHI – SAINT SAENS - POULENC

October 27th – "Saturday at 8:00 PM. "Organ and Orchestra", John M. Greene Hall, Smith College, Northampton. Co-sponsored with Pioneer Valley Symphony. Grant Moss, organist. Pre-concert lecture by Bill Czelusniak at 7:00 PM in Stoddard Hall. DIRECTIONS: Call Smith College (413-584-2700) or any Board member for details to Stoddard Hall and JMG Hall, if needed.