

Chiff Chat – Monthly Newsletter

Springfield Massachusetts Chapter

American Guild of Organists

NOVEMBER 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 10th of the preceding month. Please send material electronically (much preferred) or by US mail (see Yearbook for Editor's address or call him).

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

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CHAPTER EVENTS

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. First Congregational Church,
South Hadley

FEBRUARY 3rd – Monday at 6:00 PM

“Annual Pastor-Organist Dinner”
Trinity United Methodist Church, Springfield

FEBRUARY 15th – Saturday at 8:00 PM

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

APRIL 6th – Sunday at 4:00 PM

“Felix Hell in Recital”
A joint presentation with “Music at First”
Old First Church, Springfield

MAY 4th – Sunday at 2:00 PM

“Members Recital”
St. Michael's Roman Catholic Cathedral, Springfield

JUNE 9th – Monday at 6:00 PM

“Annual Banquet”
Delaney House, Holyoke

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FROM THE EDITOR

We travel this month to Ashfield, MA, for an interview with Chapter Member Hedley Yost, and a description of the restored 1860 Johnson organ in St. John’s Episcopal Church where he is Organist and Choirmaster. Your Editor has seen Hedley’s name for years in the Guild publications and in the *Diapason* magazine – always associated with wonderful events involving church music.

Hedley and I first met in July 2002 and, as part of the conversation, he agreed to do an interview for *Chiff Chat* in the Fall. Now retired, Hedley had a long and distinguished career as a full-time church musician. He still maintains a busy schedule involving music as well as other interests.

St. John’s Church has a most interesting organ. A one-manual instrument, 56/25, the organ has a unique stop which Hedley calls a “Clarabella en chamade”. Details about this are in the article.

The church is a small, exquisite example of an historic New England church in a lovely small town. Ashfield is a real “hilltown” (at the highest elevation of the hills), and is a short drive from Northampton.

Readers are encouraged to make arrangements with Hedley to visit this lovely church, inspect and play the organ, and to become acquainted with him. You’ll be welcomed immediately as a good friend.

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NEXT CHAPTER EVENT

NOVEMBER 16th 2002

Saturday 1:00 – 3:00 PM

John M. Greene Hall – Smith College

Music & Technology Workshop

Come find out what’s possible (and what’s not) using the latest music publishing and sound file processing software.

Robert Eisenstein is known to many of you as Director of the Five College Early Music program in addition to his work with the Folger Consort in Washington.

He is also the instructor of a new course at Mount Holyoke College this semester, “Fun with Music & Technology”.

He’ll be demonstrating the capabilities of the Sibelius music publishing program and the Sonar sound file manipulation program, using the MIDI-capable Austin organ of John M. Greene Hall, Smith College, as the keyboard controller.

(If you don’t understand all these terms, then you know you’ll learn something at this event!)

The event is FREE to Chapter Members; if you know non-members who might be interested in this topic, encourage them to attend as well. There will be a \$5 fee for non-members.

AN INTERVIEW WITH HEDLEY YOST and THE 1860 JOHNSON ORGAN

EDITOR: Chapter Member Hedley Yost, has had a rich and very broad career as a full-time Organist and Choir-master. Almost all of his time as a church musician was in one church located on Connecticut's "Gold Coast" in Fairfield County. Because of this prestigious position he held for so long, and his active participation in the Guild and other professional organizations, Hedley knew or worked with many organ luminaries of the period. Now retired and living in Buckland, MA, he remains musically active, serving as Organist and Choir-master at St. John's Episcopal Church in the beautiful hilltown village of Ashfield, MA. He also teaches and is engaged as an organ consultant by churches considering the purchase of a new pipe organ. Finally, he has a chamber music group at his church which attracts large audiences and sounds wonderful in the superb acoustics of the church.



Hedley presides over an 1860 William A. Johnson organ, which was restored just this year. The organ will be described later in this article.

Our meeting took place on Saturday morning, September 14th, 2002. Since it was really an interview, rather than an information gathering dialogue on which to base a narrative article, it is presented here as it was conducted – with the exact questions & answers. "CC" (for Chiff Chat) is your Editor; "HY" is Hedley Yost.

Hedley Yost Interview

CC: It's great to see you again, and on such a beautiful day. Why don't I just start by asking questions and taking careful notes?

HY: That's fine. Let's proceed.

CC: Let's start at the beginning. Where is your hometown, and how did you get interested in the organ?

HY: I was born and raised in Pennsylvania, specifically in the town of Spring Grove in York County. Spring Grove is between the towns of Hanover and York. I was fascinated with the organ from the time I was very young. By the time I was 12 years of age, the Organist in the church our family attended, knowing of my intense interest in the organ and having determined that I had a strong piano background, really took an interest in me and encouraged me to begin organ lessons.

CC: It is always a singular moment in a young organ student's life when her or she secures their first organ position. When did this happen for you?

HY: St. Jacob's German Reformed Church in York, PA, hired me as Organist when I was 15 years old.

CC: Where did you receive your higher education in organ and music, and how did you make the decision on what school to attend?

HY: Both my organ teacher and my High School choral teacher recommended that I apply to Westminster Choir College. They emphasized that organ study there under the famous Alexander McCurdy would be outstanding training for me. I was accepted and graduated with a Bachelor's Degree in Music. Then I was offered a scholarship to remain at the Choir College and earn a Master's Degree in Music. While I thought it was wise to change teachers and schools for an advanced degree, the opportunity to spend another two years studying organ with Alex McCurdy was a great idea and I jumped at it!

CC: What a privilege it must have been to have studied with McCurdy. Please tell us about this experience, and what you found especially rewarding and valuable.

HY: I studied with Alexander McCurdy for a total of six years. What I got from him was not only the training to develop a fine organ technique, but also the encouragement to be a fine churchman! McCurdy made you respect him as your dad.

We all got up very early each morning to practice. McCurdy made us MEMORIZE every piece we played for him. I will remember an assignment one week when I first started, which was to have the first piece in the Organbuchlein, *Nun Komm der Heiden Heiland*, played for him from memory at the next week's lesson. I did it! It was difficult for some students and easy for others. Personally, memorizing all the music was not difficult for me.

CC: Did McCurdy give students advice on how to memorize music?

HY: He never said how to memorize. He did say “when you’re gray-haired, because you have memorized this music, it will be in your hands always”. How very true this is.

CC: This is all so very interesting. Is there anything else you would like to share with us about Alexander McCurdy — as a person, or a teacher (role model), or both?

HY: McCurdy was born in Eureka, CA. His family probably came to California from Canada. They were staunch Presbyterians. His mother was an organist.

So much of what was admired by all his students went beyond the musical, and involved his insistence of embedding lasting values of being good people and fine church people. He really insisted we all be that way.

Before he came to Westminster Choir College, he was at Curtis, where he succeeded the legendary Organist, Lynnwood Farnam. This was a great musical lineage for an organist & teacher.

Although McCurdy was a strict Presbyterian all his life, he realized that the great liturgy of the church was to be found in the Episcopal Church. Therefore, when we first started with him, we all had to buy an Episcopal Book of Common Prayer and always select organ music appropriate to the Propers of the Day for McCurdy’s review and comment.

As you know, he was Organist at the First Presbyterian Church in downtown Philadelphia for years. The elevator, on which the console was positioned and which rose up for the postlude, was installed during my Freshman year at Westminster.

CC: What did you do after graduation?

HY: McCurdy “sent” me to Stanford University for one year, in 1959, as Acting University Organist for Herbert Nanny, who was on leave. The organ was an E. M. Skinner - Murray Harris. I then went to the First Presbyterian Church in Morristown, NJ, as Organist and Choir Director. The organ was a new Austin. (I seemed destined to play on Austin organs.) In 1963, taking a leave of absence from Morristown (and also doing US Army duty), I returned to Stanford, again in the same position as before. The Stanford years gave me excellent experience. I had to play three complete formal organ recitals each year, in addition to all chapel services. Attendance was always 900-1200 at the chapel services.

Also, I played the premier performance of the Poulenc *Concerto for Organ, Strings and Tympani* in the Bay Area. I was 24 years old then, was not nervous as one should have been at that age and with that piece, so I just “did it”. It went fine! We used the Stanford Symphony Orchestra.

CC: What was your next career move?

HY: In 1965, I went to France to spend a Summer with Nadia Boulanger who was then 79 years of age. It was a very full summer.

Bill Self, who had studied with Bonnet, introduced me to Bonnet’s widow and arranged for me to practice on the 3-manual organ in her Paris residence. You can imagine how wonderful that was.

At that time, Bill was Organist and Choirmaster of St. Thomas Church on Fifth Avenue in New York City. He was a great friend of mine, and often spent the summers in France. It was from Bill that I really came to appreciate fully the French literature.

CC: What was Nadia able to do for you?

HY: That’s both hard and easy to say. Musically she was a fantastic person and conveyed everything very effectively – especially the criticality of listening to one’s own playing and knowing *independently* the melodic and rhythmic content of the inner parts as well as the outer parts.

But by far most importantly, she taught me about joy. She said to me: “you play very well, but you do not play with JOY.”

In playing for her initially, I was naturally a bit scared and not relaxed. But what she did was to build my self-confidence and add the quality of joy to my playing. I think of her so very often as I teach students, and work on having them relax and play with joy. Humorously, she once told me (in great confidence): “I know for a fact that Marcel Dupre goes often in the evenings to Saint Suplice and plays Chopin *Nocturnes* for hours on that organ just for fun!”

CC: After France, what did you do?

HY: I came East, returning to the church in Morristown after the leave of absence I already mentioned. I served in Morristown for a total of 8 years from 1962-1970.

From 1970 to 1972 I served as Associate Organist and Choirmaster at St. George’s Episcopal Church in New York City under Charles Henderson, who is still there. We did big concerts.

Also, it was on this big old mid-1950s Moller Organ, designed by Ernest White, where E. Power Biggs did his well-known 1972 recording with organ, brass and percussion (*EDITOR: Columbia M311193*).

My assessment of this organ’s spatial layout was that it was so spread out that, if I ever had the chance to design a new organ, it would never be like this.

CC: After 1972 what church did you next serve?

HY: I went to St. Mark’s Episcopal Church in New Canaan, CT. I was there for 25 years, retiring in 1997. This large parish of 2000 members was extremely wealthy. The organ was a 3-manual, 50 rank Austin of 4-divisions with a floating positiv.

The church had big music programs including “staged” works of the large choral literature. Everything was done with full orchestra. We staged the works that worked well in this format. Handel’s *Samson* was particularly successful. Interpretative dance was included in some productions.

I remember that we did the Haydn *Creation*, with interpretive dance done by a New York City ballet company. My choir sang. It was a very expensive undertaking. But the narrative & tone colors were perfect for this.

The choir numbered 45-55 and all were volunteers. The only paid soloists I ever used were on the special oratorios. I played regular organ concerts in the church, and the choir did a great deal of the larger choral literature with full orchestra.

I played only a few organ concerts outside of the church. My big concert days were when I was at Stanford. However, I did a lot of organ teaching over the years.

Sometimes I wished I had moved on, but my choir was like family. It gave the choir great satisfaction and a feeling of personal reward to learn this great music in addition to the marvelous service music they learned and so enjoyed. I can’t explain it adequately, but their sense of family and their reward was unbelievable for me. I recently talked to the choir librarian, who is still at St. Mark’s Church in New Canaan. We reminisced about those wonderful years together.

I retired to Buckland, MA, from New Canaan, CT, in November 1997. It’s been 5 years already!

CC: What was your involvement in the AGO and other organizations and societies?

HY: I was very active in the American Guild of Organists, and was TWICE Dean of the Stamford, CT, Chapter. I organized many AGO programs at St. Mark’s Church. Currently I am a member of the Springfield, MA, Chapter of the AGO.

When I joined the Association of Anglican Musicians, I was immediately put on the Membership Committee, because the leadership of this organization said: “Hedley Yost knows everybody and this will be very valuable!” I worked very hard and successfully for this organization.

I am also a member of St. Wilfrid Club in New York City. This is an organization of professional organists. The Club’s by-laws limit membership to only seventy-five. This Club has been in existence for a long time.

Founded by several famous organists of another era, including S. Lewis Elmer and T. Tertius Noble, it was considered a “*fashionable gentlemen’s club*” in those days. Originally all the organists were male, but that has changed now.

Interestingly, it was formed as a *social* group, not a group for discussion about organs and churches. In fact at evening event dinners, the invited speakers were *never* organists or even other musicians. And dinners were always *black tie affairs!*

Now I am considered a “non-resident” member because I live greater than 50-miles from New York City. There are 3 dinners each year, and members must respond or lose their membership.

CC: Well, we certainly have covered a lot of ground so far. Since you are so well-known in the “organ world” and, in turn, have know so many organists, past and present, I am sure readers would be most interested in any comments or anecdotes you might be willing to share about some of the, then, leading organists in our field.

HY: Virgil Fox - truly a virtuoso organist. I remember in 1968 we held a masterclass and benefit concert in Morristown. All 1000 seats were filled. Virgil played oh so musically. I believe at this time he was at the height of his performance career. And, amazingly, it was at this concert that I realized that Virgil really could play Messiaen!

E. Power Biggs - I got to know him during his recording work at St. George’s Episcopal Church in New York City. Then one Sunday I had to play the entire service because Charles Henderson was out of town attending a wedding anniversary. Now before starting a prelude I *never* look out into the congregation. But this time I did for some reason. And was I scared to see Biggs and his wife sitting there. During the postlude they both came up to the console. I played a piece by Rinck. Biggs congratulated and thanked me for playing music of this composer. He remarked that “we must hear more Rinck”.

Catherine Crozier - I admired her greatly, but did not know her. She played beautifully, but I seldom detected “joy”. The last time I heard her was in Boston at the Christian Science Mother Church at an AGO National Convention. This was the best recital I ever heard her play.

Claire Coci - exciting and colorful. She was on the faculty of Westminster Choir College and smoked like a chimney.

Charles Dodsley Walker - a fine musician and churchman who remains a very close friend. He is 80 years of age you know, and still plays regularly in Southport, CT, as well as directing his Canterbury Chorale in New York City.

Jack Ossewaarde - Organist and Choirmaster of St. Bartholomew’s Episcopal Church in New York City was a good friend for whom I had the highest regard. He had an enormous musical program at the church.

George Volkel - I knew him during his student years, and again in New York City at All Angels Church. He was a fine organist, especially wonderful with transcriptions. I remember a gorgeous performance he gave of Saint Saen’s *The Swan*. He was also the official organist at the Chautauqua Institution in Western New York State, and the Organist for the Bell Telephone Hour weekly radio program of music.

Donald McDonald - he was a truly elegant player, but suffered from an acute nervous condition before recitals, and eventually had to stop concretizing. He was Organist at Christ Church

Methodist on Park Avenue, and taught at Westminster Choir College for years. He finally retired from the College. He is in good health, still lives on Central Park West in New York City, and still returns to Westminster Choir College and participates in the academic procession at every commencement. Presently, he travels a lot.

Fred Swann - In 1969 my phone rang at 7:30 in the morning. A voice said: "this is Fred Swann". Now I had a friend who liked to impersonate voices and call me. So I said "yeah, sure it is". Well, it was Fred. He said: "that he was performing Honegger's *King David* in 6 weeks, and Sam Walter has backed-out of playing the organ. Joan Lippincott said you could play this work". I said: "yes, but it needs a second organist". Then it became clear I had to play both organ parts. I agreed to play this for Fred. I had only 6 weeks. Fortunately, there was a blizzard on the concert date, the event was cancelled and rescheduled a month later. This gave me 4-weeks more of practice time to combine both organ parts into one. I greatly admire Fred's magnificent playing, and he is a very good friend. I recently saw him when he played in Pittsfield, MA.

Marie-Madeleine Durufle - To Bill Self I owe tremendous gratitude, because he introduced me to Madame Durufle. She was all-wonderful. A fantastic organist! She was a great friend. I remember once sitting beside her as she played a wedding. As you know, at one point in the service the bride and groom leave to sign the register, and the organist plays a piece during this time. Well let me tell you, Madame Durufle chose the C Major Prelude from Bach's *Eight Little Preludes and Fugues*. And she played it *vivacissimo* or even *vivacissimamente!* I have never heard anything played so *FAST*.

CC: Well, we could, enjoyably, go on and on. Certainly you knew and have trafficked with the "who's who" of Organists — what wonderful friends and experiences. Let's begin to close by asking if there is anything else you would like to say about organists, organs, and organ music?

HY: The "old guys had musicianship", but the American organs available then were not appropriate for Bach playing. Yet they had to be played so people liked Bach.

Farnam, for example, played the Bach *D Minor Toccata and Fugue* in an orchestral style. And this is how I learned to play it. But styles in the 1950s began to change, and from the Baroque revival we learned many things. So nowadays I play *that* piece "this way", instead of "that way".

The organ world was so different when I was very active in it. At that time, it was quite usual for a "bunch of us to jump in a car and travel 50-75 miles to a recital". That simply is not the case today.

CC: In closing, what is your favorite music?

HY: First, let me say that I am a huge fan of the young Russian pianist Evgeny Kissin. I adore his playing.

My favorite composers are Brahms and Mendelssohn. Of course I love the music of Bach. But I am essentially a romanticist!

CC: I certainly have enjoyed talking with you so very much, and know our readers will find this fascinating. Thank you.

HY: This has been very pleasurable for me as well. Thank you for asking me to be interviewed.

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The 1860 Johnson Organ

*St. John's Episcopal Church
Ashfield, Massachusetts*

This very interesting 1-manual & pedal 9-stop mechanical action organ was built by William A. Johnson of Westfield, MA, in 1860. It was originally installed in a rear gallery in this church. There was no top façade decoration.

After 14 years, in 1874, the organ was moved to the front of the church and located on the left side of the chancel. In 1889 the top façade was added. An electric blower was added in later years, but the entire mechanism to hand pump this organ was retained. Today, air is provided either by hand-pumping, or via the electric blower.

The organ is under expression with a foot-operated hitch-down pedal providing 3 positions of control: fully open, partially open, or closed. The keyboard pulls out for playing, and can be pushed in to close the organ completely.



In early 2002 the organ was restored by Darron Wissinger of Portsmouth, New Hampshire, who specializes in small tracker organs.

CALENDAR OF EVENTS

The keyboard compass is 56 notes (C-G). Although the pedal compass is 25 notes (C-C), there are only Sub Bourdon 16' pipes for the 12 bottom notes.

Finally, the Solo Clarabella is a most unusual stop of 20 notes compass playable at the top of the keyboard only from C through G. Even more unusual is that it is pitched as if it were a 16' stop, so only the higher few notes are really usable for solo passages. This is quite limiting. Yet, it is a big sound, which can soar above the rest of the organ. "Humorously, I call this stop my **Clarabella en chamade!**"

The organ is maintained by Stefan Maier of Orange, MA. Hedley Yost reports the slide tuners, not original to the organ pipes, may be removed someday and the organ returned to its original cone tuning. The specifications of the organ are:

MANUAL (expressive)

- 8 Open Diapason
- 8 Stopped Diapason Treble
- 8 Stopped Diapason Bass
 - 8 Gamba
 - 8 Dulciana
 - 4 Principal
- Principal Bass
 - 4 Waldflöte
 - 2 Fifteenth
- Solo Clarabella
- Tremulant

PEDAL

- 16 Sub Bourdon

COUPLER

- Copula (M/P 8)

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NEWS ITEMS

SOUTHERN HOSPITALITY: Chapter Member Lori Bourret reports on a recent experience with the Northern Virginia AGO Chapter. "While my husband and I were touring the George Washington Memorial Masonic Temple in Alexandria, organ music suddenly came from the direction of a larger-than-life statue of the man of honor. We learned that Thomas Hazleton was practicing for a recital, and discovered that it was part of the Chapter's monthly meeting and that we were welcome to attend! We were warmly welcomed and met members from that Chapter and the neighboring Washington, DC, and Potomac Chapters. Music was played from rolls of the Moller player-organ. Then the organist played pieces from J. S. Bach to Richard Rodgers with interesting narrations provided. He concluded with improvisations on pre-selected tunes. Refreshments and friendly conversation followed. It was a wonderful experience of *Southern Hospitality*."

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POSITIONS AVAILABLE

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

No new position notices received this month.

Sunday, November 03

10:15 AM

First Unitarian Church, 90 Main Street, Worcester, Brahms *A German Requiem*, organ & tympani, Will Sherwood, conductor. Contact 978-757-2708. **FREE**

4:00 PM

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

Tuesday, November 05

10:30 AM

AIC, Esther Griswold Theatre, Springfield, Tuesday Morning Music Club, Marc Weiner (tenor), Leonid Makarov (piano), Mark Fraser (violinello). **\$7**

Sunday, November 10

4:00 PM

St. Joseph's Church, Howard Street, Springfield, "All American Organ Recital", Michael Dulac, Organist. Works by American composers of the past 100 years including Sowerby, Persichetti, Ives, others. **FREE**

Friday, November 15

7:30 PM

First Church of Christ, 81 High Street, Suffield, CT, Music on High Series, "Multi-percussionist, Joseph Gramley". Hailed as "Heifetz of the Marimba". Concretizes around the world. **FREE**

Saturday, 16 November

4:00 PM

John M. Greene Hall, Smith College, Organ Recital, Tom Pousont, Organist. **FREE**

1:00 PM – 3:00 PM

John M. Greene Hall, Smith College, Northampton, "Music and Technology Workshop", Chapter Event. Members **FREE**, Guests **\$5**

Sunday, November 17

4 PM

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

Tuesday, November 19

10:30 AM

AIC, Esther Griswold Theatre, Springfield, Tuesday Morning Music Club, Melissa Martiros (piano), New England Lyric Arts Trio, Mary Brown Bonacci (mezzo), Peter Demos (clarinet), Charles Secrease (piano). **\$7**

Sunday, November 24

3:00 PM

Abbey Chapel, Mount Holyoke College, "Hampshire Choral Society Fall Concert", Allan Taylor (Director), Larry Schipull (Organist), Durufle *Requiem* and other works. **FREE**

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**

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**

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

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 TBA**

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**

JUNE/JULY 2003 - **Attend an AGO Regional Convention. Select Cape Cod for our Region I, or try a different regional convention, perhaps in the South or West. Combine it with a vacation. You will be warmly welcomed.**

**The Springfield Chapter of the
American Guild of Organists**

presents



Organ Phantasmagoria

A Spine-Tingling Musical Entertainment

Performed by members of the Springfield AGO chapter and guests

Wednesday, October 30 — 7:00 PM

Abbey Memorial Chapel, Mount Holyoke College

Free Admission! Come in costume!

Abbey Chapel is on Route 116 in South Hadley, just south of the intersection with Route 47. The Chapel adjoins the clock tower, visible from Route 116. Parking is available across Route 116 from the stone and iron gateway.

MEMBERS: Please Cut-out above Flyer, Enlarge 1.5X, Copy on orange paper, Distribute to choirs & schools