

Chiff Chat – Monthly Newsletter

Springfield Massachusetts Chapter

American Guild of Organists

OCTOBER 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, members are encouraged to submit unsolicited articles for publication.

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

The Chapter's new website is www.springfieldago.org. We have made it possible to contact all Executive Board members directly via this site as indicated under their name and telephone number. Messages are automatically forwarded to the personal email address of the board member.

The Chapter's webmaster is Michael Dulac. Please send comments and suggestions 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 additional information on published listings.

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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

CANCELLED
"Organ Phantasmagoria" at United Church, Holyoke, MA.

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 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 21st - 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"

Bach's grave located in the chancel of the Thomaskirche, Leipzig. Photograph by Peter Beardsley. The author's experience at this church, which was made so famous by Bach, is further described on page 8 in his "Feature Article". The two photographs in the text are "Pete at the Neuenfelde Schnitger", and the famous "Hamburg Jacobikirche Schnitger".

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FROM THE EDITOR

The feature article this month is by Peter Beardsley. After reading Pete's manuscript, the title your Editor gave it came instantly to mind. It is based on a particularly fitting definition of the word *Odyssey* – "an intellectual or spiritual wandering or quest". You'll see it clearly was both *intellectual* AND *spiritual*!

Canon Precentor at Christ Church Cathedral in Springfield, Peter Beardsley is the Chapter's only current member to have earned the Guild's FAGO certification. He is a past Dean of this Chapter (1984-1986), and has served the Cathedral for 25 years. It is a privilege to present this *oeuvre* for you to savor and to receive inspiration!

DEAN'S MESSAGE

September. The mere mention can send a school-age child into shock and a parent into euphoria. For those of us whose professional lives tend to follow the ups and downs of the school calendar, mustering enthusiasm for yet another year can be difficult, especially with the relative freedom of summer so recent in memory. The source of the difficulty is hinted at by two rather ordinary words in that last sentence – "yet another"

– which implies another year like last year, like the year before that. Rather than dwell on the repetition of the past, we can shift our focus to the possibilities for new experiences that September holds, and thus energize ourselves and those around us to venture into exciting uncharted territory.

The newness of it all was brought home to me in the recent Installation and Opening Tea, held on September 9th at Charles Page’s scenic home on Shaker Pines Lake in Enfield. Lois Toepfner, our Regional Councillor, attended and served as installing officer. She is a delightful person, full of enthusiasm and encouragement to try out new ideas. I hope that more of you will have an opportunity to meet and talk with her.

Looking for something new for your choir? Come to the Anthem Reading on October 1, bring along copies of your favorite, and see (and sing, and hear) what your colleagues have brought. (See page 10 for more information.) One of the peculiarities of our profession is that, for the most part, we work in isolation – since nearly all our services are held at more-or-less the same time, we have very little opportunity to observe each other. Events like the Anthem Reading give us a chance to share what works. Who was it that said “A good anthem is like a good recipe – it should be passed around!” And speaking of recipes, did I mention that the Anthem Reading will be preceded by a potluck at 6 p.m.?

A reminder of a weekend of organ-intensive events later in October. Organ Phantasmagoria returns, after a year’s hiatus, at United Church, Holyoke, on Friday, October 26, at 7 p.m. The following evening, Saturday, October 27, at 8 p.m., the Pioneer Valley Symphony will present their 2001-02 opening concert at John M. Greene Hall, Smith College, Northampton, with Smith College Organist Grant Moss as soloist in the Poulenc Organ Concerto and the Saint-Saëns “Organ” Symphony. Springfield Chapter members may purchase tickets at a significant discount – look for more information about both these events on pages 10.

“A FABULOUS ORGAN ODYSSEY”

By Peter B. Beardsley

After 25 years in the saddle, Christ Church Cathedral granted me several weeks of sabbatical time this past summer. I was away from my post from June 10 until September 4. In 1705, a similar stretch of time away from his post in Arnstadt (when he walked to Lübeck to hear Buxtehude) landed Bach in jail for a month. So far, no proceedings have been initiated in my case.

Three of those weeks were spent in northern and eastern Germany, the land of Schnitger and Silbermann and Stellwagen, of Bach and Walther and Buxtehude. Throughout the spring I corresponded via email and internet with various of the churches and musicians, getting permission and making arrangements to

hear and play some of the historic organs. I have been deeply impressed with, and very grateful for, the generosity and hospitality of these organists, custodians of these incredibly valuable historic organs.

My first appointment to play an historic organ is at the Jakobikirche (St. James Church) in Hamburg, the big seaport city on Germany’s north coast. The date is for 11:00 in the morning. I show up at 10:30 and eagerly make myself known to the secretary. “Yes,” she says, “You are to play the organ at 11:00,” and disappears, leaving me standing there with my thumb in my ear. The church is empty. Would the Reich have fallen had I had an extra few minutes at the organ? But precisely at 11:00 she materializes, key in hand, and ushers me up to the organ loft.

And what an organ, what a thrill: the great organ by Arp Schnitger (IV/60 registers, 98 ranks, 1693). Bach certainly heard, and probably played, this instrument. In 1720 he considered applying for the position here, but withdrew before the final choice was made. The successful candidate thanked his new employers with the sum of 4,000 Deutsch Marks. Can you spell “kickback”?

It is pitched nearly a whole step high. For someone with relatively perfect pitch (or perfectly relative pitch, depending on your theory of how that works), it’s quite a surprise to hear the familiar Prelude in B minor in, oh, about C# Minor! It was like learning to drive on the left in England. With a manual shift. In London traffic.

And did I mention that there are no C# or D# in the bottom octave of the Pedal? To get D you play what looks like D#.

And no accidentals at all below A# in the bottom octave of the manuals. To get E you play what looks like an F#. Are you confused yet? So was I. But it turns out that all of these old organs have some teeth missing (to save cost and space) in the lower registers. More on that later.

For all of its peculiarities, it is stunning, colorful, brilliant, a thrill to play and to hear, a Mercedes Benz of an organ, and a real education. Perhaps the most ravishingly beautiful 8’ Principal I have ever heard, serving as the basis for a terrific, glittering Principal Chorus. I can relate to E. Power Biggs’s famous observation when he first played these organs back in the ‘60’s: “Now I see what old Bach meant!”

The town of Neuenfelde is in the middle of a drained swamp southwest of Hamburg (you know, next to the town of Buxtehude. I’m not kidding.). St. Pankratius is an amazingly beautiful church, at the corner of *Organistenweg* and *ArpSchnitgerstrasse* (Organist Lane and Arp Schnitger Street — where have you seen that lately?), near the Airbus factory (see sidebar – page 9). Arp Schnitger himself is buried there, having fallen in love with the local beauty, both geographical and feminine.

The organist, Herr Karl Bernardin Kropf, trusted me with this priceless Schnitger (II/34 registers, 55 ranks, 1683-1688)

for an hour and a half. It is very different from the huge Hamburg organ, much more intimately voiced, but just as perfectly suited to the acoustic. The scheme of missing notes in the bass is a bit different from Hamburg, and the organ is in need of some regulation, so it feels rather more delicate, *older*, even though in fact it's in fine shape mechanically. It's hard to put into words, but I think I felt more, well, *honored* to play this organ than any other instrument, save the final one.



There is an excellent Schnitger website: <http://www.geocities.com/Vienna/Strasse/8779/schnit.html>

Lübeck is “Organ City”. Practically every day there is an organ recital, or an “Organ Vespers” — some opportunity to hear one of the many, many fascinating organs in this charming city. “Organ Vespers” on the “Little Organ” (Stellwagen, III/33 stops, 45 ranks, 1637) in the Jacobikirche. Parts of this organ actually date from 1467. It was the favorite of Hugo Distler, and most of his organ music is published with very specific registrations for this instrument. It is also, clearly, the favorite of the incumbent, Prof. Armin Schoof, a delightful man with a cheerful face entirely ringed by white hair and beard. I ambushed him after the service and was rewarded with 20 minutes at the Stellwagen, trying out the stops whose names I encountered more than 30 years ago when I first played some Distler at school. I try to play some Distler but my mind is even more a blank than usual.

There was just time for a beer (I could write a treatise on the subject of German beer, but that's for another time) and then a recital in the Marienkirche — Buxtehude's church — by the incumbent, Erich-Ernst Stender, on the largest mechanical action organ in the world (Kemper, V/101 stops, 162 ranks, 1968) in what must be one of the tallest naves in Christendom.

I thought, “He plays too fast for these massive acoustics!” And I thought, “Please, give it a rest, don't bombard us (sorry!) with the WHOLE organ!” Then I thought, “I wonder if young Bach kvetched like this, when he stood where I'm standing, and heard Buxtehude play?!”

Dinner at the Rathaus — fresh Baltic Sea herring! — and still daylight for a long walk around the Old City. This near the Arctic Circle, in July, it gets dark around 10:30.

Sunday morning service at the Jacobikirche. Prof. Schoof played the service on the “little” Stellwagen. He introduced each hymn, not just by playing it through, but with a wonderfully inventive improvisation. If my German were better I would have had some idea of whether he was being true to the nature of the texts, but the playing, and the organ, were wonderful, and seemed to inspire excellent congregational singing. We were also treated to the Bruckner *Locus Iste* by an obviously amateur, but excellent, choir.

After church we left Lübeck and its wonderful churches and organs and headed south. Later on we altered our plans so we could return here for an extra day at the end.

Berlin should have a big UNDER CONSTRUCTION sign at the city limits. Everything is swathed in scaffolding and plastic — even the Brandenburg Gate, and that takes a lot of plastic. Useful, though, for keeping things dry — it rained the whole day, the one exception to our excellent luck with the weather overall. In about four years Berlin (the new capital of the reunified Germany) will be stunningly beautiful, but right now it's just a work in progress.

The Berlin Cathedral reminds one of St. Paul's, London, with its huge dome and elaborate, gilded interior. The organ is a big, Romantic, very handsome instrument, capable of a fearsome roar. We heard a noon recital — a Rheinberger Trio and a sonata by somebody vaguely Mendelssohn-ish. We got to sing a hymn, and here, as in Lübeck, the introduction was a brief improvisation, not just a play-through.

The Wall Museum is a gritty reminder of Berlin's unhappy, divided past. In fact, throughout the former East Germany, the grim reminders of the Communist era were everywhere: faceless, characterless housing, public works of “art” whose ugliness is beyond words, WWII damage left in ruins or cheaply repaired, and, saddest of all, environmental degradation and pollution betraying a complete lack of concern for future. The government of the reunified Germany deserves much credit for their commitment to cleaning up the pollution and rebuilding the damaged treasures. And the public displays an enlightened attitude as well: I don't believe we saw more than two or three SUV's on the road, though they are available from the car dealers.

In Potsdam, Friedrich Wilhelm's summer palace, *Sans Souci* (“Without a Care”) is unbelievably opulent. There's a smallish organ in the main palace, and I was quite carried away with the awareness that I was viewing the site of Bach's famous 1747 visit to Frederick the Great. Since the guide didn't mention it in her spiel, I generously reminded her of it. She very politely informed me that that visit had taken place in the “Winter Palace” downtown, and that Bach did not set foot in Sans Souci. Oh well.

The ornate Catholic Cathedral, together with the Castle,

absolutely commands the view of Dresden from the Elbe River. We arrive in time for most of the noon recital. A Pachelbel partita, a concerto movement in the Italian style, and an improvisation on a Gregorian theme. This was my first time hearing a Silbermann (III/48 registers, 79 ranks, 1750-55). It is just as I had been told: scintillating, a silvery, complex Principal chorus with a ravishingly beautiful 8' Principal at its core. Rich, liquid flutes that defy description. Pedal reeds that thunder, yet somehow are not obtrusive.

That this organ exists at all is a miracle. Dresden was reduced to rubble in the Allied bombing in 1944 (an act of revenge for the German bombing of Coventry in 1940). The Silbermanns in the Frauenkirche and the Sophienkirche were lost, and this cathedral was pretty much destroyed as well. But some enterprising organ lovers had managed to spirit the pipework away, so that when the American and British bombers did their work, Silbermann's precious pipes were stored underground 40 miles from the city.

Beginning in 1963, Jehmlich Orgelbau of Dresden painstakingly reconstructed the mechanism and the façade, cleaned and restored the somewhat battered pipes, and in 1971, after nearly 30 years of silence, this greatest work of Gottfried Silbermann was heard again. That this was allowed to happen under Communist rule is all the more miraculous.

I finally got to play it. Up in the loft, the upper work is dominated by overly strong quints. But I know, from hearing it downstairs, and from the recording of my own playing, that it works superbly well in the room. Gottfried got it right. The spectacular acoustics here are such as to require conservative tempi and a very articulate, detached touch, and the tape shows that I didn't fully appreciate that.

This console is somewhat disorderly. Some of the stopknobs are labeled above, some below, and they are not all arranged by division. I drew what I thought was the Great Principal and was greeted with the nasal sneer of a delightfully nasty Krummhorn, once I figured out what manual it was on.

The drive from Freiberg (where we were staying) to Frauenstein embodies two of Germany's most enduring images: (1) the Silbermann Museum (ORGANS), and (2) endless fields of barley and hops (BEER). The website for the Museum <http://www.islandnet.com/~arton/silbeng.html> is well worth a visit. It is also a reminder that Silbermann was well-known as a builder of fortepianos and clavichords. The setting — Frauenstein must be the German equivalent of Norman Rockwell's Stockbridge, set in rolling hills that nearly equal the Berkshires in beauty — is quite magical, and the crisp weather that day made up for the dreary time we had in Berlin.

Back in Freiberg, we talked our way into the Dom (Cathedral) Church to hear the organist practicing for that evening's recital. After dinner we returned for an astoundingly dull recital on a truly wonderful organ, Silbermann's Opus 2 (III/44 Registers, 67 ranks, 1711-14). The program was all from the early Baroque, except one piece by Martinu, apparently included to demonstrate the limitations of unequal temperament

in music not from the early Baroque. Bach was right.

As in most of these churches, there is also a small organ by the same builder in the front of the church. We were seated right near the 1-manual Silbermann of 14 stops, 19 ranks (even in such a small organ there are two mixtures and a 3-rank Cornet). The recitalist (who shall remain nameless for fear of libel, given my comments above) played part of the recital on this delightful organ.

We worshipped Sunday morning in the Freiberg Dom. This large Silbermann organ (see above) is fiercely protected — the console is literally fenced in with wrought iron — and I never did get to play it. But the substitute organist (a physician by trade, and a fine player) invited us into the loft for the short recital following the service. Bach C-major Prelude and Fugue and the Rheinberger 1st Sonata, both played superbly well on this really wonderful instrument.

There were, of course, a few excruciating moments in the Rheinberger because of the unequal temperament. And watching him play Romantic music on a large tracker with no playing aids — he wouldn't even let me turn pages — was a vivid reminder of how we Americans tend to take for granted our combination actions, swell shades, crescendo pedals, and whatnot. I tell you, he earned his *bratwurst* that morning!

In Nassau, near the Czech border, the village church houses a Silbermann of 2 manuals, 19 ranks. Rebuilt in 1998 by Jehmlich of Dresden, it is in superb shape mechanically. The church is small and the acoustic pretty dry, but the organ sounds impressive just the same. The Principal Chorus is heavily colored by strong quint ranks in the upper work, perhaps in an attempt to warm the sound in such a small room. To my ear, this approach detracts from the clarity of pitch when you're playing counterpoint. The flutes are gorgeous, and while there are tierce combinations on both manuals, the only "real" reed stop is the Pedal 16'.

Once again, the missing notes in the bass of both manual and pedal lead to some very odd results, but I'm beginning to cope more successfully. Today, of course, I am able to play easily the Distler that I couldn't remember at Distler's organ in Lübeck. Oh well.

Kaffee and *kuchen*, then off to Prague. This side trip was pure tourism, and Prague was well worth the time. Prague was the site of Dubcek's "Prague Spring" of 1968, and the "Velvet Revolution" of the late 1980's. The Czech people never, in their hearts, knuckled under to the Soviet occupation the way some other populations did. Add to that the fact that Prague escaped serious damage in WWII, and you have a wonderfully vibrant culture, and a very, very old city of eye-popping beauty, still intact.

One high point was the St. Nicholas Church. This is a huge Baroque-to-Rococo church, with wall-to-wall marble, statues trimmed or completely covered in gold, sculptured plaster, pink *faux* marble walls and furnishings, ceiling frescoes highlighted with gold, and the gosh-darnedest rococo organ

façade I have ever seen. I am reminded me of Mae West's famous observation that "Too much of a good thing is ...wonderful!"

In Leipzig, Bach's Thomaskirche (whose interior was swathed in scaffolding and plastic when we were here two years ago) was sparkling and clean, having been readied for the celebrations a year ago, the 250th anniversary of Bach's death in 1750.

Wednesday, July 18. This would have been my organist father's 92nd birthday. At 8:30 AM I keep my date with the new "Bach Organ" (IV/61 registers, 84 ranks, Gerald Woehl, 2000) in the Thomaskirche. This brand-new organ was completed just in time for the events surrounding the 250th anniversary of Bach's death. It constitutes an attempt to build the organ Bach would have liked had he had his druthers (we know a good deal about Bach's preferences in organbuilding from various historical sources, including his own writings).

It is a delight: crystal clear, powerful, well-suited to the excellent acoustic. The (tracker) action is a revelation to me, such a light and easy action in such a large instrument. It is, of course, tuned to equal temperament, and there are no missing notes. There are no swell shades, no combination action, but the controls are laid out so logically that I find my way around very quickly. The façade follows closely an engraving from 1730 of the organ at the University in Leipzig, an instrument which Bach admired.

Finally, it must be said that it was an incredible honor, a once-in-a-lifetime thrill, and deeply moving, to be allowed to play the music of Bach, on this very fine organ, in the church where he spent the majority of his career. Indeed, from the organ loft on the north wall you can look down into the chancel and see the bronze plate marking the final resting place of this greatest of all composers, bedecked with the roses which music lovers daily place there.

Weimar is sort of the Northampton of Germany: Bach, Goethe, Schiller, Rilke, and many other leading intellectual lights lived and worked here at one time or another. Bach's cousin and contemporary, J. G. Walther, spent much of his career as organist at the Church of Saints Peter & Paul in Weimar.

Weimar was also the site of the writing of the constitution which governed Germany between the two World Wars, hence the term "Weimar Republic".

Our next stop was Naumberg. Up to now we have been steeped in the Baroque, but to walk in Naumberg is to step much further back, into the medieval period. The enormous Dom (originally an abbey church) dates from 1230, and many interior features — sculpture, glass, even wood furnishings! are from the 13th and 14th centuries.

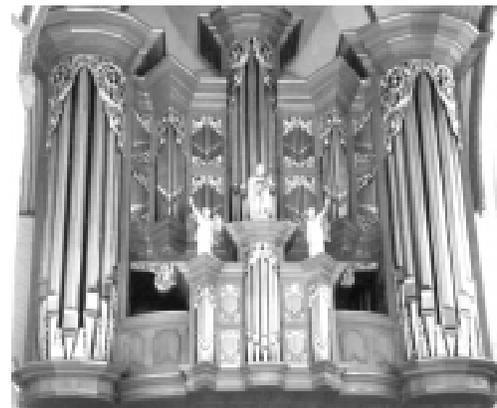
Dinner was in the very colorful square of the city. Three kinds of *wurst* with mustard, local bread, *schwarzbier* (a local dark beer), applecakes.

From Leipzig we drove northwest to Halle, Händel's birthplace. The Händel museum is very well done, despite a certain air of grumpiness about the fact that he spent most of his career in England. Writing Italian operas, yet. It contains an excellent collection of harpsichords, clavichords, and several portativ and positiv organs.

Halle is a relatively gritty industrial town, but there are some fine churches and, no less important, the best street food (Thuringian *bratwurst* with a fiery varietal mustard) we encountered anywhere. One of my favorite photographs from the trip was taken here, a fine picture of Händel's statue in the town square, with a bird on his head.

We arrived in Quedlinburg late in the day. This is the kind of medieval German town that makes you think of Disneyland, with its marvelous, colorful streetscapes, crazy-angled buildings, narrow passages. It is so well preserved because it was a vacation place for the upper echelons of Soviet military officers. We tour the 12th-Century abbey church with its dramatic raised Choir and ancient crypt.

The last night in Germany finds us back in Lübeck, since our morning flight leaves from there. Friday night, of course, there was an organ recital, this time on the Große Orgel in the Jakobikirche. Iréné Peyrof, a Frenchman who lists his home bases as Lyon and Lübeck, played a fine recital of Tournemire, Vierne, and Reger on the excellent (equal-tempered) organ (IV/62 registers, 91 ranks, various builders beginning in 1466). It seemed fitting to end the trip as we started, listening to a superb historic instrument in "Organ City."



SIDEBAR **"THE FINKS of FINKENWALDE"**

One of the great treasures of the organ world is the fine 2-manual Schnitger organ in the Church in Neuenfelde (near Hamburg) where Arp Schnitger himself is buried. For a fine color picture of the façade, visit the <http://www.geocities.com/Vienna/Strasse/8779/sneuenf.html> website.

There is a classic confrontation brewing between the world of art, music, and history (not to mention the

environment), and the world of BIG BUSINESS. Airbus (Boeing's chief competitor in the worldwide market for commercial passenger aircraft) wants to extend the runway at its nearby factory and testing facility. To make a complex story very short, this runway extension severely threatens the continued integrity, and even the existence, of the church and the organ. (It also threatens a vast wetland, home to several rare species of bird life.) All the usual suspects are here: underfunded arts organizations, underappreciated musicians, corrupt politicians, fat cat corporate executives, etc. You can learn all about it with a visit to: http://www.schnitgerorgel.de/html/hauptteil_enginzenso.html website.

After you check out the website, you can have real influence simply by writing a letter to the: Senate of the City of Hamburg, via INZENSO (Initiative for the Preservation of the Neuenfelde Schnitger Organ), Organistenweg 7, D-21129, Hamburg, Germany. Confirm the immense meaning of the Neuenfelde Schnitger organ. There is lots of help provided on the INZENSO website (above). We all have a stake in preserving these organs that are so seminal to our own craft. Thanks.

NEWS ITEMS

“Chapter Events”

OCTOBER 1st: Potluck supper begins at 6:00 PM with Anthems at 7:00 PM. Bring multiple copies of one anthem for the group to read. If you need an accompanist, notify Arlene Howes. Bring a casserole, salad, or dessert to share. Suggestion: the first third of the alphabet bring a casserole, middle third bring a dessert, and final third bring a salad. The Chapter will provide beverages. For DIRECTIONS please see outside cover, page 12.

OCTOBER 26th: United Church (Holyoke) main sanctuary, the legendary 4-manual, 70-rank E. M. Skinner organ (with NO generals, and only 1 level of combination action) and soloists to all youngsters in attendance. Michael Gilman will play Bach's *Tocatta & Fugue in D Minor*. Arlene Howes and Gay Paluch are preparing an organ DUET by Robin Dinda entitled (for this night) *Black Cat Rag*. A volunteer is needed to play the Boellmann *Tocatta*. Other literature in the spirit and mood of the occasion is welcomed. **Look, we want spooky stuff!** Sub-Dean, Bill Czelusniak, makes his concert debut (and finale) by noodling at this familiar (to him) console in a PRELUDE entitled *Free Improvisation in the Mood of the Season*. COSTUMES for all are suggested, but not required. Gary Smith will provide strange lighting effects and perhaps even *Sounds from the Crypt?* In prior years, music has included *Funeral March of the Marionettes* and *Danse Macabre*. During *Danse Macabre*, some of us, hidden in costume and over-wrought with adrenaline, would proceed to dance around the aisles involving the audience, some of whom moved out of pews to dance “eerily” (incompetently?) until the cock crows in the piece. It would be great if someone would offer to play this Saint-Saens music. Please respond to Bill Czelusniak with a “YES”!

OCTOBER 27th: The organ is featured in the opening concert of the Pioneer Valley Symphony Orchestra. This will mark the official dedication of the newly rebuilt Austin organ at John M. Greene Hall, Smith College. Grant Moss will be the organist. The program includes: the world premiere of *Black Notes and White*, a fanfare by Music Director Paul Phillips; Respighi *Fountains of Rome*; Poulenc *Concerto for Organ, Strings and Timpani*; and the Saint-Saëns *Symphony No. 3*. Tickets at almost _ price (\$10) **MUST** be ordered by 15 October. Send a check to Carey Larson, Pioneer Valley Symphony, PO Box 268, Greenfield, MA, 01302; or call 413-773-3664 or 800-681-7870 for Visa/Mastercard order.

“Other New Items”

ANNUAL FALL CRAWL: This Worcester Chapter event will be on Monday, October 8th. Bus DEPARTURE is 8:00 AM from Trinity Lutheran Church. RETURN is at 7:00 PM. Reservation **DEADLINE is October 2nd**. The FEE is \$47.50/person. Contact 508-754-7885 for information. Make checks payable to “Worcester Chapter AGO” and send to Judith Ollikkala, 71 Deerfield Street, Worcester, MA, 01602.

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).

Congregational Church of Somersville, 22 Maple Street, PO Box 1, Somersville, CT, 01072, two choirs (adult and youth), new Allen electronic organ, 8 hours/week, salary \$6000-9,000 depending on experience, 4 weeks vacation. Contact Johanna Karbonic (860-763-1717).

ORGANIST (pianist) ONLY

Plainfield Congregational Church, 77 West Hill Road, Plainfield, MA, 01070, electronic organ, one adult choir, rehearsals only before/after morning service, salary \$4125. Contact June Schussor (413-634-2144).

DIRECTOR ONLY

Immanuel Lutheran Church, 867 North Pleasant Street, Amherst, MA, 01002, 1 adult choir (18-24 members), 8 hours/week, salary \$6000, 12 weeks vacation (Summer). Contact Robert or Anne Weaver 413-549-0322,

CALENDAR OF EVENTS

Monday, October 01

6:00 PM

Chapter Event, Calvary Presbyterian Church, Enfield, CT, "Anthem Reading and Potluck Supper". **FREE**

Saturday, October 13

5:30 PM

Mount Hermon School Chapel, Northfield, MA, New England Bach Festival, Organ Recital, "*French and Italian Influences on Bach*" Peter Sykes, organist. Contact (802-257-4526). **\$20/\$10**

Sunday, October 14

4:00 PM

South Congregational Church, Springfield, MA, Tuesday Morning Musical Club, "*Mozart by Candlelight*", Grant Moss and Larry Schipull (piano and organ), Linda Laderich (violin), Carol and Stephen Spinelli (piano duet). **FREE**

Sunday, October 21

4:00 PM

Old First Church, Springfield, MA, Music at First Series, Revels "*Circle of Song*", fully staged and costumed, twenty singers, players, actors, and dancers; harvest songs, ballads, ghost stories, dance. **FREE**

Friday, October 26

7:00 PM

Chapter Event, United Church, Holyoke, MA, "Organ Phantasmagoria". **FREE**

8:00 PM

Grace Episcopal Church, Amherst, Arcadia Players with La Fontegara (Mexico City Baroque ensemble), vocal and instrumental, music from Mexico. Ticket details (413-584-8882).

Saturday, October 27

8:00 PM

Chapter Event, Smith College (John M. Greene Hall), Northampton, MA, Organ and Orchestra, Grant Moss, organist. **\$10**

8:00 PM

South Congregational Church, Springfield, Arcadia Players, repeat of 26 October program.

Sunday, October 28

3 PM

Sage Hall, Smith College, Arcadia Players, repeat of 26 & 27 October program.

Sunday, November 11

4:00 PM

Old First Church, Springfield, MA, 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, MA, Novi Cantori, Christmas Fine Arts Program, Allan Taylor, conductor. **FREE**

Saturday, December 08

3:00 PM

Chapter Event, Christ Church Cathedral, Springfield, MA, "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, MA, Tuesday Morning Music Club's anniversary program "*Celebrating in the Square*," performers include Charles Page and Novi Cantori. **FREE**

Sunday, December 16

4:00 PM

Old First Church, Springfield, MA, Music at First Series, Christmas Candlelight Concert, Old First Church Choir and Soloists, Charles Page, organist and choir director, Westfield State College Wind Symphony, Karen LaVoie, conductor. The program will feature a newly commissioned work for choir, wind symphony, and organ by Andrew Bonacci. **FREE**

Sunday, February 03

4:00 PM

Old First Church, Springfield, MA, 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, MA, “Pastor-Organist Dinner and Recital”. **PRICE TBD**

Sunday, March 03

4:00 PM

Old First Church, Springfield, MA, Music at First Series, “Duo Piano”, Luis de Moura Castro and Paul Bisaccia. Two distinguished pianists team up for the first time, duo and solo. **FREE**

Saturday, March 16

9:30 AM to 2:00 PM

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

Sunday, April 21

4:00 PM

Chapter Event, All Saints’ Episcopal Church, South Hadley, MA, “Members Recital”. **FREE**

Sunday, April 28

4:00 PM

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

Monday, 10 June

6:00 PM

Chapter Event, location TBA, “Annual Banquet”. **PRICE TBD**

“REMINDERS” – OCTOBER CHAPTER EVENTS

October 1st – Monday at 6:00 PM. “Anthem Reading & Potluck Supper”, Calvary Presbyterian Church, Enfield, CT. **DIRECTIONS:** I-91 S from Springfield to Exit 47W (Route 190W, Route 5). Take Route 5 S for 2-1/2 miles (through 4 traffic lights) to divided highway. Church is on right immediately after grass median strip begins. Take 1st right (after median grass begins) to Church parking lot.

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. **DIRECTIONS:** Call any Board member for details if needed.

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Arcadia Players concert schedule for December through April will be included in the “Calendar of Events” starting in the November Issue when venues and times are expected to become available. Their events will include Bach *Christmas Oratorio* (December), *Bad Boys in Spain* (February), Handel *Messiah* (March), and an International Keyboard Festival & Conference (April).