

Chiff Chat – Monthly Newsletter

Springfield Massachusetts Chapter

American Guild of Organists

OCTOBER 2002



ABOUT *CHIFF CHAT*

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

The closing dates for Feature Articles and Calendar/News Items are, respectively, the 1st and 10th of the preceding month. Please send material by email (much preferred) or by US mail (see Yearbook for Editor's address or call him).

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

* * * *

EXECUTIVE BOARD

DEAN

Larry Schipull
413-534-7730

SUB-DEAN

Bill Czelusniak
413-586-7600

SECRETARY

Martha Sienkiewicz
413-568-8033

TREASURER

Arlene Howes
413-567-8730

DIRECTORS – Class of 2003

Michael Dulac
413-788-9451

Donald Hooton
413-533-8412

DIRECTORS – Class of 2004

Karen Lampiasi
413-562-0646

Karen McCarthy
413-782-7785

DIRECTORS – Class of 2005

Lary Grossman
413-247-9426

Barbara Huber
413-525-6142

MEMBERSHIP

Charles Page
860-749-7829

NEWSLETTER EDITOR

Allen Langord
413-585-1014

PUBLICITY

Jacqueline Johnson
413-596-8006

CHAPTER EVENTS

SEPTEMBER 8th – Sunday at 3:00 PM

"An Afternoon in the Berkshires"

Tanglewood Music Center and the Little Church on the Hill, Lennox. A joint event with the Berkshire Chapter.

OCTOBER 30th – Wednesday at 7:00 PM

"Organ Phantasmagoria Returns!"

Abbey Chapel, Mount Holyoke College

NOVEMBER 19th – Saturday at 1:00 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

IN THIS ISSUE

“Cover”

E. & G.G. Hook Organ built in 1844. Originally for the Pynchon Street (later Trinity) Methodist in Springfield, it was moved in 1871 to the Universalist Church in Shelburne Falls, MA. The building was purchased in 1917 by a Masonic Lodge. At that time the organ was moved to the right rear floor from a high balcony in the former church.

“Articles”

Chapter Event This Month	3
Parlor Reed Organs	4
Repairing & Playing	
An Historic Hook Organ	7
Recent Acquisition & Description	

“Departments”

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

* * * *

FROM THE EDITOR

For this issue, we offer for the first time articles on reed organs, and the removal of an historic pipe organ. Chapter member, David King, takes us through the restoration of a parlor reed organ, and goes on to give useful pointers about playing these instruments. Next, your Editor describes an 1844 Hook Organ that he recently acquired. These articles, which vary from the usual offerings, provide interesting and fun first-person details and insights.

Your Editor and David talked for a number of months about his doing this article on reed organs. Originally, it was to have been about repairing reed organs. Later, David’s marvelous suggestion to rework the manuscript to include thoughts on playing these organ has really “encased” this article. Many readers surely know of (or own) reed organs in need of repair. With this article in hand, you now can take on such a project with confidence! We are indeed grateful to David for working so creatively to give readers a feast of information, which is at once interesting and practical.

In the Hook piece, this extant organ is described in summary and augmented with several snap-shots of its removal. Some possible options for this pre-Civil War gem’s “next life” are listed. Your Editor is deeply appreciative of having received valuable information on the early history of this instrument, which was provided by distinguished organ

historian, Barbara Owen. Without this data, the organ’s original location and certain other material presented in this article would have been speculative, incomplete, or hearsay.

* * * *

NEXT CHAPTER EVENT

OCTOBER 30th 2002 at 7:00 PM

Abbey Chapel - Mount Holyoke College

This is the Chapter’s annual Halloween Event. It is always great fun for members, friends, and the parents and children of the community. It was cancelled last year by vote of the Board due to the feeling that it would be inappropriate, given the September 11th tragedy.

Abbey Chapel is an ideal venue for such an event. It has a strong “music-in-the-cathedral” sense — architecture, large spatial feel, a convincing acoustic decay. The excellent pipe organ can render most effectively the spectrum of expected Halloween music. And this year, the renovation and rebuilding work on this 4-manual Skinner organ has been completed. Included in this rebuilding work is a dolly for the console so that it can be moved into a perfect position for everyone to see various organists playing eerie, ghostly, and scary music – from whisper soft to great grand fortissimos in the “Phantom” Toccatas!

Costumes are part of Halloween. Attendees are encouraged to come creatively attired.

***“ORGAN PHANTASGORMIA
has, indeed, RETURNED!”***

PARLOR REED ORGANS

By David King

Thumbtacks, Duct Tape,
and a Paint Can Opener

The Joy of Resurrecting a Parlor Organ

EDITOR: This background information on David King was provided to your editor by the author himself. Chapter members will realize as they read this article, that it clearly was prepared by a very experienced author.

“David King is Organist at the First Congregational Church in Ashfield. He is also an independent book editor, hired by authors to ‘polish’ their writing before publication. He is co-author of Self-Editing for Fiction Writers (HarperCollins), a contributing editor to Writer’s Digest magazine, and runs an on-line editing forum at the Writer’s Digest website.

He became interested in reed organ repair after buying a pre-Civil War melodeon, trying to fix it, and discovering that he needed to fix a number of things that weren’t broken until he tried to fix them. He lives in Ashfield with his wife, Ruth Julian, two cats, a black labrador, and two Estseys, one of them a II/9 with full pedalboard”.

+ + + +

Have you ever sat down at an old parlor organ, pulled some stops, pumped away like it was an exercise machine, and produced only a faint moaning in the rigging?

If so, there’s no reason to give up and move on to an electronic keyboard. Unlike an old piano, which often requires skilled restoration to be playable, most parlor organs require no more decades of missed routine maintenance. If you’re even moderately handy, you can repair a parlor organ’s two most common problems — leaky bellows and dead reeds — using only thumbtacks, duct tape and a paint can opener.

Getting Your Second Wind

“Wind” is actually a misnomer, since parlor organs use vacuum rather than pressure — they produce sound when air is sucked through the metal reeds and into the bellows rather than blown from the bellows through the reeds. Most parlor organs have three wedge-shaped bellows, two feeders in the front and a reservoir in the back. As you pump the pedals, the feeders suck air from the reservoir, causing it to collapse. All three are covered in rubberized cloth, which can date back to the Cleveland administration. This is what the duct tape is for.

In nearly every harmonium made, you get to the feeders by removing a panel just above the pedals called the “kick panel.” Kick panels are held in place either with wood screws or simple wooden catches. To check the bellows cloth on the feeders, place a knee on one of the pedals to draw the

feeder all the way open, then feel around the edge for holes. The corners usually crack first. As you find holes, wipe the surrounding bellows cloth with a damp rag and duct tape over the holes until they’re all covered. Duct tape is, of course, a temporary solution, but I duct-taped the bellows on our 1892 Estey more than a decade ago, and it’s still playing fine.

In the middle of the wooden face of each feeder is a flapper valve — a strip of leather tacked over a line of holes drilled in the wood. This leather often curls up at the edges or pulls away from its tacks at the corners. Use thumbtacks to fasten it back down. As long as it’s loose enough to give a little when the bellows is compressed, it’ll still work. If a flapper valve is completely gone — eaten by mice, say — you can replace it with any soft leather cut to size. Or, if only one is damaged and you’re in a hurry, just duct tape over the holes and play with a single feeder.

The backs of most parlor organs are made up of two panels, one on top and one on bottom. It’s not a bad idea to take both of them off, since you will need the top one off anyway to get to the reeds — more about that in a minute. Again feel around the edges of the reservoir for leaks and tape over them. You can also have an assistant pump the pedals while you listen for leaks. Once you’ve got the major ones patched, you can move on to the dead reeds.

A warning. Most reservoirs have a pressure relief valve in the middle of the back — a simple leather-covered block of wood that is pushed open from inside the bellows when the bellows compresses past a certain point. If you hear a hissing coming from there when the bellows is mostly compressed, don’t tape it shut. That valve is only doing what it’s supposed to do.

The Reeds

At its heart, the action of a harmonium is very simple. When you draw a stop knob, you pull a hinged, leather-covered board called a “mute” away from a rank of reeds. Then, when you press a key, the key pushes a small wooden dowel called a “sticker pin.” The sticker pin opens a pallet valve — essentially a leather-covered Popsicle stick held by a simple wire spring against a hole directly beneath the reed. When the valve is open, air sucks past the reed and into the reservoir, making the reed sound. The reeds themselves are about the shape of a brass Popsicle stick, with vibrating tongues riveted over square holes. They are about 3/8" wide and anywhere from a half inch to three inches long. Most have a small notch cut into their faces just behind the rivets.

If one of your reeds isn’t sounding, chances are quite good that the problem is a bit of dust or fluff stuck between the reed tongue and the reed body. This problem was so common that parlor organ makers designed the reeds to be as accessible as possible and often provided a reed pull — a tool, usually about six inches long, with a small hook at the end meant to fit into the slot on the end of the reed. You may find such a reed pull tucked either under the keydesk or inside the back panel. If not, you can use one of those small tools hardware stores sell to open paint cans.

Getting to the reeds can take some practice, and it's probably best to start with the set in front. Remove the panel immediately under the keyboard — usually just a couple of wood screws. Behind it, you should find a hinged board running the length of the keyboard. This is the swell shade and controls the volume of the reeds by opening and closing. If you've got a "Forte" knob, draw it, and the shade should move. If not, you can lift it by hand and prop it open with anything of the appropriate size.

Behind it are the mutes. There is probably only a single mute, though there may be two, one above the other. Again, start drawing stop knobs until you see the mute lift — it may take two, since nearly all parlor organ mutes are divided in two at middle c. If the mutes don't open after you've drawn all the knobs, you'll have to make some repairs to the stop action. But for now, you can lift the mute by hand and prop it open. Behind it you should see the tails of the reeds sticking out of a line of small slots, one beneath each key. First wipe everything carefully to prevent fresh dust from being sucked into the reeds as you clean the old dust out. Then start playing up the keyboard, one key at a time. When you hit a dead reed, slip your reed pull into the slot and carefully pull the reed straight out. It's possible your reed hasn't been moved since Calvin Coolidge was a boy, so it may take some tugging. Be gentle, but firm.

Once the reed is out, carefully slide a slip of lint-free paper (the corner of a dollar bill, say) between the tongue of the reed and the body to clean out any dust. Or you can simply wipe the reed with a soft cloth. You can then test the reed before putting it back either by holding it to your mouth like a mouth harp and blowing (for smaller reeds) or rapping it gently against a wrist and listening for the vibration, as with a tuning fork (for larger reeds). Slip it back in and move on to the next dead reed. Eventually, you'll get them all clean.

A word about tuning — don't. One of the beauties of a parlor organ is that the only things that throw the reeds out of tune are dirt and metal fatigue. They're impervious to heat, humidity and most violent motion. You could easily throw a parlor organ on a Conestoga wagon, take it with you to California, and have it be in tune when you got there. The Ashfield Historical Society owns an earlier style of reed organ, a melodeon, that hasn't been tuned since it was built in 1856. It still doesn't need it.

The reeds in the back are harder to find, since there is often some gadgetry between you and the reeds. Once you've practiced on the front, though, you can probably find the back reeds. Just pull the forte again to locate the swell shade, then slip your hand under it to locate the mutes. Again, there will probably only be one set of reeds in the back, but there may be two, one above the other.

If you're nimble and lucky, you can slip your reed pull into the reeds without removing any of the intervening gadgetry. If not, you may have to strip a few things out of the way. You needn't be shy. Reeds did go dead routinely, and harmonium manufacturers did try to make them accessible. So if you have some mysterious thing in the way of the reeds, try removing all the exposed wood screws that seem to be

holding it down, check to make sure it isn't fastened to the stop action somehow, and gently lift it out. Chances are good it will come out in one piece, and if not, well, treat it like a three-dimensional jigsaw puzzle. It's difficult to do so much damage that you can't fix it, even if you wind up fixing something that wasn't broken before you tried to fix it.

Final Words

What I've told you so far covers routine maintenance. Many instruments have more serious damage due to mice, water, excessive humidity or dryness, or serious, physical abuse. If you've got a more damaged instrument, you may want to consider trying for a repair anyway. Anyone with a modest mechanical sense can strip a harmonium to the bare case using nothing but a set of screwdrivers. And, if you take careful notes (especially of the stop action) and perhaps a couple of pictures, you can even put it back together again.

Exercising Your Instrument

Okay, you've got the bellows patched and the reeds cleaned. Now what? Most reed organs have a single manual, no pedals (in the organist's sense) and at most four ranks. How do you make the best musical use of relatively limited musical resources?

As you probably noticed while cleaning the reeds, nearly all reed organ ranks have two different mutes, creating a treble and bass rank, usually split at middle C. The manufacturers did everything in their power to increase the contrast between the treble and bass. If an organ only had two ranks, chances are good it was two 8' in the treble and 8' and 4' in the bass. Many had both a Treble Octave Coupler and a Bass Octave Coupler — if you pull 8' stops across the keyboard and both couplers, the treble will play 8' and 4', and the bass will play 8' and 16'. Some organs had small secondary swell shades that muted only the bass. I've seen one reed organ where a sheet of lead divided the wind chest in two at middle C so the tremolo would only affect the treble half of the keyboard.

You can use this contrast to solo out a melody against a soft accompaniment. Try drawing all ranks in the treble (and perhaps the Treble Coupler), the four foot in the bass, then play the accompaniment down an octave against the strong solo voice. If your harmonium has two Forte stops, one will affect the front set of reeds and the other the back. With a little experimentation, you should be able to mute your bass accompaniment while the treble is at full volume. Also, don't be afraid to shift things up or down an octave. You can often move the treble voices up an octave and double some of the notes in the bass in the normal register and get an 8⁷/₄/₂' sound with just 8' and 4' stops.

Gadgets and Gimcracks

In addition to contrasting the two halves of the keyboard, reed organ manufacturers (a gadget-happy lot) developed all sorts of bizarre features to help you get the greatest variety of sounds out of a minimum number of reeds. Perhaps the most common is tying two stops to the same rank. One stop pulls the mute only part way open, so that the mute acts like a swell

AN HISTORIC HOOK ORGAN

By Allen Langord

shade, giving you both a loud and soft “rank” from the same rank. Also, many reed organs had at least one stop that would draw on two, celeste-tuned ranks, for that classic Victorian warble. Many also had a vane-type tremolo to add to the warble.

Since a parlor organ keeps your feet too busy to handle a swell pedal, most of them offered a “Knee Swell,” a fold-out lever that allowed you to control the volume with your knee, usually your right knee. Many of them also offered a “Grand Organ” lever that brought on all the stops at once, including the couplers. Using one or both allows you to mimic the quick registration changes you’d normally achieve by moving from one keyboard to another or through programmable pistons. They also make playing a more full-body experience.

A common Estey feature was the “Subbass” rank, a single octave of 16’ reeds tied to the keys of the bass octave. These reeds, usually placed in a resonating chamber on the back of the wind chest, offered a surprisingly substantial bottom for hymn playing. If you can transpose and transcribe a piece so as to keep one finger in that octave at all times, you can make a single manual instrument sound like a two manual with pedals.

Repertoire

There is a repertoire written specifically for the parlor organ, mostly French Romantic. Unfortunately, since my tastes run to German Baroque, a century or so before parlor organs were invented, I’m not familiar with it. But parlor organs are true organs, and you can play anything written for a single manual, from John Dunstable’s *Variations on Plainchant* to selections from Thomas Arne’s *Organ Concerti*. I’ve also spent a lot of enjoyable hours playing harpsichord repertoire on an early, single-rank reed organ. And there’s nothing to say you can’t play a more modern repertoire, either. Some years ago, I saw Eric Clapton play *Tears in Heaven* on a segment of MTV Unplugged, where only acoustic instruments were allowed. His backup keyboard was a Mason and Hamlin reed organ.

With a little creativity, you can also play multiple-keyboard pieces. Simplify the manual parts in places so you can play the pedal part transposed down an octave on an 8’ rank. I recently used this technique to play Buxtehude’s C-major *Jig Fugue* in concert on a single-manual 1919 Estey. Or get a friend to play the pedal part. Or drop out a middle part altogether — the authenticity police will not show up at your door.

And, above all, play your instrument. As you begin to work the bellows, blow the dust out of the wind chest, and exercise the pallets, the organ will begin to limber up, the pallets will seal more tightly, the action will smooth out. Let the kids play with them — they’re fairly hard to break. Use them in church from time to time. Load them on the hay wagon when you go caroling. Have concerts of period music— *I Dream of Jeannie* is very touching on the Celeste ranks. Harmoniums, like old pipe organs, are not delicate museum pieces. They are living musical instruments, meant to be enjoyed. So have fun!

In 1844, E. & G.G. Hook installed a 14-stop organ in the Pyncheon Street (later Trinity) Methodist Church in Springfield. In 1871 it was moved to the Universalist Church in Shelburne Falls, MA. In 2002, your Editor *accidentally* acquired this organ!

Having heard about this instrument in June and its being so nearby, I visited it twice. Although in need of total restoration, it still was a tad playable – enough so to hear the gentle and sweet bloom of the principal chorus on the Great division, the marvelous tonal underpinning of the 16’ Pedal Subbass, and a couple of flutes. Inspection showed the organ had received some unwelcome alterations over the years, but the mechanical action was intact, and nothing disastrous had occurred that couldn’t be restored or fixed. Also there were no discernable wind leaks, runs, or ciphers. I decided all this was very nice, but declined to pursue it further. ***But now comes the chain reaction.***

The building is a Masonic Lodge with a major renovation about to begin. The authorities asked for an offer. I declined. When pressed further, I finally said, “here’s what it’s worth to me”. I knew my offer was far different from expectations, and would be unacceptable, even maybe insulting. To my astonishment, I received a call the next morning saying: “Congratulations Allen, you have just purchased an organ. Let’s settle this today.” And so I did – 31 July 2002.



I agreed to remove it as soon as possible, but not before a 2-week, long-planned vacation. Bill Czelusniak graciously loaned me enough pipe trays. A very good friend and colleague offered to help me disassemble the organ. Within 36 hours of effort it was ready for professional movers.

This article, a brief description of the organ and some chronology about its past, makes no attempt at academic or historical rigor. Some known facts and other information, believed reliable or probable, are included. So here we go.

The Mountain Lodge AF & AM, chartered in 1806, occupied several buildings since its inception. In 1917, it purchased the Universalist Church in Shelburne Falls. A two-story structure, the former church sanctuary was reconfigured for use by the Masonic organization. This included moving the organ from its original central rear balcony position, to the right rear corner on the main floor. Based on discussions with Lodge members, the Hook organ had been essentially unused for 30-40 years. A Hammond electric organ serves the musical requirements.

The case, clearly originally stained, was painted white in August of 1890 by a person named L. R. Fuller, based on a bold note inscribed inside the organ. The organ also was painted white a second time. From markings and scraps of notes found inside the organ, this was in 1940.

The organ measures (in feet) 13-1/2 tall x 10 wide x 8 deep. The front casework is an example of superbly crafted joinery, constructed with numerous mortises & tenons, glued where appropriate, and not glued elsewhere (quite properly) both for final installation and ease of relocation. For example, the three large top crown-molding assemblies just “lifted off” effortlessly.

Early organs often were totally encased. When not, a “nook” (not full chamber) existed, and organs had a front façade, partial side casework, and an open back. This organ has no rear case and 40 inch deep side panels. Yet, some crown-moldings extend back 66 inches. This suggests the 1871 installation was in a nook, and sight lines dictated top molding depths. When moved to a nook again, only rear access via a bathroom WC was provided!



The organ was altered, undoubtedly after 1917. Tracker action, chests, and the double-rise reservoir remained. The ability to hand-pump (including feeders) was removed. An electric blower, slide tuners and modern tremolo were installed. And (*Gawk!*) two Celestes replaced the reeds.

Originally, a reed was provided on the Great, and the Swell had an Hautbois. This is evident from inspecting the rackboards, and the retention of an Hautbois drawknob, although it controlled a Celeste.

Barbara Owen’s research indicates that when the ceiling was dropped to 14 feet, the swellbox and case top were lowered. Positioned above the Great, the Swell is so close that two Celeste pipes on the Great were wedged against the bottom of the Swell chest. From a visually similar 1842 Hook in Northfield, it appears that a beautiful cast zinc scroll assembly on top of the central façade case molding was removed so the organ would fit in this lowered height.

The scale of the 16’ Pedal Subbass is huge, the size of the largest scale (#1) Pedal Bourdon sold by Organ Supply Industries in Erie. The outside dimensions of low C are 11/1-2 x 10-3/8 inches. But the Hook Company knew *exactly* what it was doing. The large scale, low cut-ups, and volumetrically generous low pressure wind, provide a sensuous tonal embrace permitting the upper registers, alone or in combination, to respond in like kind and to soar.

The keyboard compass is 58 notes (G –F) with no low G#. The Pedal compass is 18 notes (C-F). The 8-stop Great chest has 58 pallets, but pallets # 1, 2, 57, and 58 have no pull-down wires or even holes for these. Thus it is employed as a 54-note chest. The condition of the unused pallets is better than pristine — they never were used in 158 years. The 5-stop Swell chest has 36 pallets. A “common bass” serves all Swell stops. In addition to the 2 main chests, there are 4 offset chests, 3 for the Pedal, 1 for the Swell.



The Swell division is expressive with only two options –open or closed. The horizontal shades close by gravity. The trace is connected to a pedal having a latch (hitch-down) to secure the “open” position.

The specification (mostly original, but with the 2 reeds deleted and 2

celestes added, as noted earlier, is):

GREAT

- 8 Open Diapason (23 pipes en-façade)
- 8 Stopped Diapason
- 8 Dulciana

8 Celeste
4 Principal
4 Flute (Chimney Flute)
2-2/3 Twelfth
2 Fifteenth

SWELL (enclosed)
8 Open Diapason
8 Stopped Diapason
8 String? (DK called Hautbois)
8 Unda Maris
4 Principal
Tremolo

PEDAL
16 Subbass

COUPLERS
SW/GT
GT/PD

Well..... now what is the “next life” of this historic organ? Options might be: restore it faithfully; increase the Pedal compass to 30 notes; electrify the chests with pallet pull-down magnets; use the parts & pipes to build a new organ; or respond positively to calls already received desiring the organ. *Dear readers: your Editor welcomes and solicits ideas please!*

* * * *

NEWS ITEMS

NEW MEMBER: Please welcome new Chapter Friend Sr. Elisa Equi, SPProvidence Place, 5 Gamelin Street, Holyoke, MA, 01040-4081, email mee819@hotmail.com, phone 413-534-9700.

SUBSTITUTE ORGANIST: New member, Colleen Harris, has announced that she is available for Substitute Organist and Choir Director work in the Springfield, Northampton, and Belchertown areas. Please telephone her at 413-323-5623.

CHAPTER MEMBERSHIP STATUS: Arlene Howes, Chapter Treasurer, reports dues received from 124 Members and Friends: 68 Regular, 20 Special, 5 Student, 7 Dual, 1 Partner, and 23 Friends. Several regular members have not yet paid. NOTE: TAO Magazine subscriptions will be interrupted if dues are not paid very soon.

SCHOLARSHIP: Apply for the 2003 Bagnall Scholarship. Up to \$1500 will be awarded. This scholarship is for study in religious music and liturgy, and is intended to help musicians improve their ability to support worship services. Open to musicians of all faiths, it can be used for organ lessons, academic studies, and seminar attendance. Details: www.pcdevelopers.com/chb. Also contact The Charlotte H. Bagnall Scholarship, 17 Beaverbrook Road, West Simsbury, CT, 06092.

* * * *

POSITIONS AVAILABLE

The Placement Director is Becky Isaacson. Please contact her at 413-734-1623 for additional information. Email is beckyisaacson@aol.com.

ORGANIST/DIRECTOR

St. John's Episcopal Church, 15 Park Ave., *Athol, MA*, 01331. Timothy Hawkes Pipe Organ, 12 ranks, mechanical action. One choir (meets occasionally – Easter, Christmas), salary \$75-\$100 per week, 2 weeks vacation (negotiable). Contact Father Milton Chenny 978-249-6620.

East Longmeadow United Methodist Church, East Longmeadow, MA, 01028. Moller pipe organ. Lead and accompany senior choir, build other choirs. Position open immediately (Organist and/or Pianist & Choir Director). Salary in accordance with AGO guidelines. Contact the church at 413-525-7416. Email elum@worldnet.att.net.

First Church of Christ (UCC), 830 Corbin Avenue, *New Britain, CT*, 06052. Austin pipe organ (1963, III/58) Kawai grand piano, 37 bell Petit & Fritsen carillon, Schulerich handbells, Malmark handchimes. Choirs (adult, children, cherb, handbell). 25 hours per week. Salary \$25,000 plus benefits. Position to be filled by January 1st, 2003. Send resume and cover letter by September 25th to Joan Prichard, Music Search Committee Coordinator at church address. Email is MusicSeach830@aol.com.

First Baptist Church, 118 Federal Street, *Greenfield, MA*, 01301. Skinner pipe organ. One adult choir. Salary \$6250-\$7000, negotiable. 4 weeks annual vacation. No choir during July & August. Contact Lorraine Doret at 413-773-9208.

* * * *

CALENDAR OF EVENTS

Sunday, October 6

4:00 PM

Mount Holyoke College Art Museum, South Hadley, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), “Seventeenth Century Extravagances – Italian Style”. Contact 413-584-8882 for ticket information.

Monday, October 14

7:45 AM departure – 7:30 PM return

Worcester Chapter's Fall Crawl. (in Boston this year). Registration deadline October 7th. Contact Judy Ollikkala, 71 Deerfield Street, Worcester, MA, 01602, (508-754-7885), email 71431.2534@compuserve.com \$47.50. “Drive-yourself” with directions given is \$20.

Sunday, October 20

4:00 PM

Old First Church, Court Square, Springfield, Music at First Series, “Liszt Society Concert – Annual Piano Marathon”, co-sponsored by the Hartford Chapter and American Liszt Society. **FREE**

Thursday October 24

7:30 PM

Community Church, Durham, NH, Johannes Unger, young German organist *prodigy* who already has received many first place and top honors. **FREE**

Wednesday, October 30

7:00 PM

Abbey Chapel, Mount Holyoke College, South Hadley, "Organ Phantasmagoria Returns!", Chapter Event. **FREE**

Sunday, November 3

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**

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". Contact 413-584-8882 for ticket information.

Saturday, November 19

1:00 PM

John M. Greene Hall, Smith College, Northampton, "Music and Technology Workshop", Chapter Event. **FREE**

Sunday, December 15

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

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 for choir, winds, brass, featuring Daniel Pinkham's *Christmas Cantata*. **FREE**

Friday, December 20

8:00 PM

Bowker Auditorium, UMass, Amherst, Arcadia Players, Margaret Irwin-Brandon (Artistic Director), Bach *Christmas Oratorio* (Parts I, II, VI), Margaret Irwin-Brandon (Conductor). Contact 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.

Monday, February 3

6:00 PM

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

Sunday, February 9

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). Contact 413-584-8882 for ticket information.

Saturday, February 15

8:00 PM

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

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**

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 Teleman *The Sea*. Contact 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.

Sunday, April 6

4:00 PM

Old First Church, Court Square, Springfield, "Felix Hell, Organist". This is both a Chapter Event and Music at First Series Event (co-sponsored). At age 16, Felix Hell, a native of Germany, 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 4

2:00 PM

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

Monday, June 9

6:00 PM

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