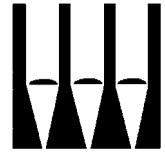


CHATTERVOX



Greater Hartford Chapter American Guild of Organists

MARCH 2014

Deanery by Jason Roberts

I have a confession to make. Last week I played Gordon Young's "Prelude in Classic Style" as my postlude. A colleague had told me that this piece elicits more comments from his congregants than anything else he's ever played. "They love it," he told me. Admittedly, I didn't practice it very much. But it's easy and you can play it without pushing any pistons or anything. Sure enough, people at church who hardly ever speak to me came up and asked "What was that song you played after the service?" I would venture to say that it got more compliments than anything else I've ever played (with the possible exception of the David German "Trumpet Tune.") What is it about this little piece that makes it immediately appealing to so many people? It's not poorly written, but then I don't think it's really very interesting either.

My guess is that it reminds people of other music that they know. I can think of lots of similar pieces – one organ piece that comes to mind is the first of the "little" Preludes and Fugues of Bach (or not Bach – I haven't kept up with the latest on who is the true composer of these). Some of the figures in Gordon Young's piece are borrowed

directly from the Bach – and it's probable that Bach got them from somewhere else. It also reminds me of "Spring" from Vivaldi's Four Seasons. Everybody knows that piece – the familiar I-IV-V progression and the jaunty repeated-note accompaniment. There are lots of pieces like this, so when we hear Gordon Young it's like we already know the piece. Only the details are different. If it's true that people like what they know – and I think it is – then they like "Prelude in the Classic Style" because they already know it. People eat foods they know and shop at familiar stores, so of course they want to hear music that sounds like music they already know.

What might account for musical taste is the degree of the unfamiliar that you want to experience. Many devoted classical music lovers don't want to hear "modern" music because there is less to be familiar with in music that isn't traditionally tonal or rhythmically regular. They want to hear new melodies, perhaps some novel harmonies and a rhythmic surprise or two, but in order to recognize something as "music" there needs to be a lot of familiar harmonic progressions and a regular meter. Others, less adven-

turous, want to hear no rhythmic or harmonic surprises at all – in fact for many the most unfamiliar element they are willing to tolerate is the clothing of the "artist." These people listen to commercial music – it is intentionally as familiar as possible so as to be immediately appealing. Now, I'm not sure that Gordon Young fits into this category (I have no idea what he looks like or his style of dress), but he knows how to write a piece that is immediately appealing in its familiarity. I haven't grown fonder of "Prelude in the Classic Style" as I've gotten to know it better, but it makes an awfully good postlude for a rainy day.

In This Issue

Organ and Orchestra Concert.....	2
Jolidon Fund Sub-committee.....	2
PPP Review and Photos.....	3 & 7
A Conversation with Richard Coffey.....	4-6
Sub List Updates	10
Concerto Concert Flyer	Insert



Greater Hartford Chapter
American Guild of Organists



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www.HartfordAGO.org
Amy Vinisko, webmaster

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Greater Hartford Chapter Event Organ and Orchestra Concert Saturday, March 8

7:30 p.m. Trinity College Chapel, Hartford

Soloists: **Ezequiel Menéndez**
Natasha Ulyanovsky

Adrian Sylveen, Conductor
with

Instrumentalists from the New Haven Area

Poulenc's Concerto for Organ, Timpani and Strings
Rheinberger's Concerto No. 1 in F

A free will offering will be received.

Don't Miss this One!
Bring a Friend!

Marjorie Jolidon Fund

The Executive Board has appointed the following chapter members to serve on a sub-committee that will suggest ways to use the Jolidon Fund. The committee hopes to schedule its first meeting soon.

Jason Charneski
Suzanne Hertel
Nancy Robbins
Joan Pritchard

James Gower
Deb Gemma
Christa Rakich
John Coghill, board liaison

CHATTERVOX is published monthly, except during July & August, by the Greater Hartford Chapter of the American Guild of Organists. It is circulated free of charge to all Chapter members as a benefit of AGO membership. The deadline for items to be included in CHATTERVOX is the 10th of the preceding month. All submissions should be in writing, accompanied by the author's name and phone number(s). Send copy to Edward Clark, CHATTERVOX Editor, 196 Terry Road, Hartford, CT 06105. E-mail: EdwardClark@snet.net

Pedals, Pipes and Pizza: A Review

By Peter Niedmann

Seventeen young pianists were introduced to the organ in a fun and fascinating program presented by the Greater Hartford Chapter on February 17th. "Pedals, Pipes and Pizza" began with a wonderful tour of the Austin Organs factory on Woodland Street, Hartford. Our genial guide, Curt Hawkes, took the attentive kids through every nook and cranny of the venerable shop. They saw Ray Albright installing drawknobs on a massive console being built for a church in Pennsylvania, Dan Kingman voicing flue pipes, and Bruce Coderre working in his sprawling wood shop.

Then the group headed to St. James's Episcopal Church, West Hartford for lunch. After lunch, the kids were divided into groups led by Jason Roberts, Kari Magg, Natasha Ulyanovsky, and Peter Niedmann. They spent time playing the organ (an Austin!) and at a piano preparing for the final mini-concert which concluded the day. Jason Roberts played a parting encore for the amazed group.

Many thanks to Austin Organs, St. James's Episcopal Church, Jason Roberts, Kari Magg, Natasha Ulyanovsky, Peter Niedmann, John and Joanne Coghill for their work presenting this wonderful event.

If you have piano students or know piano teachers, help promote this event the next time it's offered. You may be creating a future organist!



Photos by Peter Niedmann

*Participants tour the Austin
Organ Company factory*

Stepping Down from CONCORA: A Conversation with Richard Coffey

by Tom Brand

Ed. – Greater Hartford Chapter Member Richard Coffey will conclude his 40-year tenure as artistic director of CONCORA with its performance of Bach's Mass in B Minor on Sunday, March 30 at Immanuel Congregational Church in Hartford. In 1974, he founded the South Church Choral Society, which was subsequently reorganized as Connecticut Choral Artists or, more familiarly, CONCORA. This interview was conducted last fall by Tom Brand, a former CONCORA member and founder and director of the United Choir School including the Elm City Girl's Chorus in New Haven. Tom's reflections and his interview is presented here with his permission.

It would be difficult to overstate the impact that Richard Coffey's work has had on the choral music scene in Connecticut over the past 40 years. His visionary leadership, commitment to artistic excellence, and dedication to community outreach have played vital roles in raising the bar for choral singing statewide. He has served as a mentor, role model, and source of inspiration for many generations of musicians both here in Connecticut and beyond the borders of our state.

Coffey has held several prominent positions over the past four decades, including Director of Music at New Britain's historic South Church and Music Director of the Hartford Chorale. He has also served on the faculty of the Hartt School and has been a guest conductor of numerous ensembles, but he is probably most widely known for his work as Founding Artistic Director of CONCORA, one of New England's few professional concert choirs. CONCORA is celebrating its 40th anniversary this season, and the organization is currently conducting a careful search for its next artistic director, who will have very big shoes to fill when Coffey steps down from his post at the end of this year. I have had the great privilege of singing under Richard Coffey's direction on numerous occasions, and he has been an invaluable mentor to me over the years. I recently had an opportunity to speak with him about his work with CONCORA, and I am delighted to share the following excerpts from that conversation.

TB: Please describe CONCORA in your own words.

RC: CONCORA is the region's first all-professional concert choir, created to provide performers and listeners the opportunity to be exposed to and enriched by great music that might not otherwise come their way.

TB: It has clearly been an amazing 40 years. What have been the greatest rewards of working with CONCORA over the past four decades?

RC: The presentation of new, unusual, beguiling, and often traditional works, by association with area professional vocalists and instrumentalists. Working at a "fever-pitched" level of high expectations of ourselves as we serve as "resurrectionists" for the composers, both living and not.

TB: What have been the greatest challenges?

RC: Addressing the often widespread notion that choral music is a lesser art than instrumental music and that "anything goes" as to programming and performance criteria. Unfortunately, there is often a lower standard of expectation for choral endeavors. Those who attend high-profile choral concerts discern the difference. Those who yawn at the art, and thus ignore it, because there seems to be a chorus on every corner, are missing out on some great experiences.

TB: What are some of the best decisions that you and/or the organization have made over the years?

RC: To insist upon equitable compensation for the artists who compose CONCORA, thus raising the bar for what is expected of them and raising their own sense of merit for having their talent deemed worthy of such compensation.

TB: If you could go back and do something differently, what would it be?

RC: Have more rehearsals, noting that my love of rehearsing can be expressed as, "The reason we give concerts is so that we may rehearse."

TB: Your passion, dedication, talent, vision, and outstanding artistic leadership have clearly been instrumental

in supporting CONCORA's tremendous growth over the years. What other factors do you believe have been essential to the organization's success and longevity?

RC: The faithfulness of the artists has been critical to this success, and that fidelity applies not only to long-term members but to those newly on board. There is a sense of pride and purpose among them. In addition, having a dedicated and hard-working board of directors cannot be overestimated. The devotion of the board and their work within the community on behalf of CONCORA keep us afloat, and joyfully so.

TB: How have you seen the landscape of professional choruses in the United States change over the past 40 years?

RC: There are more than ever! In 1974, when CONCORA was launched, there were very few. I am thrilled to see the increase in numbers of professional choirs throughout the country. This is a signal that the public is appreciating and supporting such high-level artistry.

TB: What makes CONCORA unique? What would you say are some aspects of the organization that distinguish it from other choral groups?

RC: The uniqueness comes from the high standard for membership which thus makes possible the embracing of challenging repertoire that might otherwise be neglected. "Challenging" need not mean new, necessarily; it can (and does) mean the music of masters, such as, and especially, J.S. Bach. CONCORA is known for its performances of Bach and music of the 20th and 21st centuries. Other choruses have as their charge the preparation and presentation of the large-scale symphonic works of the 19th century and some decades on either side of it. There is room in the choral world for both, so that the entire choral oeuvre is prepared and performed within a given community.

TB: What was your original vision when you first founded CONCORA (or the South Church Choral Society)?

RC: To provide compensated performance opportunities to young people emerging from collegiate studies and to offer the concert-going public the chance to hear high-quality music rendered at a high-quality level.

TB: Of the hundreds of concerts you have conducted, are there any that stand out as particularly memorable?

RC: The Bach St. Matthew Passion in 2001.

TB: CONCORA has collaborated with numerous guest conductors, composers, and ensembles over the years. What have been some of the most exciting and fruitful collaborations you have enjoyed?

RC: It is true we have been engaged by a number of area orchestras and other performing organizations. James Sinclair of Orchestra New England in New Haven was pivotal to our growth and stretching our limbs, through associations with his own outstanding ensemble and with other enterprises Maestro Sinclair recommended us for, such as a revival of the folk opera *Magdalena* by Villa-Lobos, putting us on the stage in New Haven and Lincoln Center (and subsequently in the CBS recording studio) with such artists as Judy Kaye, George Rose, Faith Esham, Kevin Gray, and Jerry Hadley. Through Maestro Sinclair, CONCORA became the chorus-in-residence for three years of the Bard Summer Music Festival. We have also had strong and successful associations with the Hartford Symphony Orchestra and its conductors Michael Lankester, Edward Cumming, and Carolyn Kuan.

TB: Can you share something about your work with CONCORA that people might find surprising?

RC: Perhaps that designing a concert (selecting the repertoire and perhaps the concert's theme itself) is one of the most difficult tasks I must address. It is rewarding, in the end, but a hard-pull along the way (chiefly because of the many musical options that are available).

TB: What process do you use for selecting repertoire?

RC: First, choosing a given concert's theme and then gathering all the possible scores I can find, or procure, that become the "global set" from which the concert is finally built. I also receive a large number of scores from composers who would like for us to perform their works, and I study them all, though that can take quite a while (often to the disappointment of the composers, I suspect).

TB: How is it that the music of Bach has come to earn such a special place in CONCORA's repertoire?

RC: Because the music of Bach is, to me, without peer, I approach it with a deep sense of devotion and reverence. Its intricacies and sophistication appeal to me, yet, in the end, the music moves the mind and heart for reasons beyond detail and intellectual stimulation. It is so thrilling and powerful and poignant that it commands my attention more than all other music, and I have been fortunate to be able to bring Bach before our audiences in a way which I hope and believe is life-changing.

TB: How are you feeling as you approach the conclusion of your tenure with CONCORA?

RC: I am very invigorated by it, because I leave CONCORA at a time when it is still highly regarded by its members and its audience and at a time when we have the finest board of directors we have ever had in our history. The search process for a new artistic director is highly organized, with a blue-ribbon committee in place to see it through. Fifty-five applications have been accepted, from the Americas as well as from Europe. I am excited to see all of this unfold, and I know that it will happen in a very upbeat and upscale manner.

TB: Do you have a dream for CONCORA in the years after you have stepped down from your post as Founding Artistic Director?

RC: That CONCORA continue to be a principal player among the region's major performing artists and that it continue to embrace music that otherwise would never be heard.

TB: What are you looking forward to personally and/or professionally in your "life after CONCORA"?

RC: I hope to be able to attend more concerts, as my current schedule, with its many duties, both day and night, often keeps me at work rather than in an audience. I have always enjoyed leading choral festivals, seminars, and workshops, and now have the time to say "yes" to more of those invitations. I also would like to be able to finish reading the New York Times on a regular basis!

Ed. -- A fascinating interview with Richard Coffey conducted in 2008 can be found in a two-part article that was published in the October and December newsletters of the Eastern Division of ACDA. In it he talks about the musical influences in his early life, his mentors, the founding of the South Church Choral Society, the development of CONCORA and more. Go to: http://www.acdaeast.org/pdf/Troubadour/Troubadour_October_2008.pdf

http://www.acdaeast.org/pdf/Troubadour/Troubadour_December_2008.pdf

Study up on Bach

CONCORA is offering Bach Festival 2014 in conjunction with their performance of Bach's monumental *Mass in B Minor* with the Hartford Symphony Orchestra on Sunday, March 30. The festival is titled "Mastering the Mass: Perspectives on the Bach Mass in B Minor" and it features a series of educational events for participants to learn about Bach, his music, and the *Mass* in particular. The festival takes place at South Church in New Britain on Saturdays and Sundays throughout the month of March and features special guests Dr. Christopher Wolff, Julianne Baird, Jacqueline Horner-Kwiatkiewicz and Artistic Director Richard Coffey.

Planned events include conversations, lectures, vocal and instrumental performances of Bach's music, opportunities to sing choruses from the *Mass in B Minor*, refreshments, receptions and more. The line-up of presenters is spectacular and the talks promise to be very enlightening. The cost is \$100 (\$60 students) for the full festival or \$25 (\$15 students) per day. For the full schedule and complete information, see the CONCORA insert which accompanies this issue of Chattervox.

CONCORA's presentation of the *Mass in B Minor* will be Artistic Director Richard Coffey's last concert with CONCORA. The performance takes place at Immanuel Congregational Church in Hartford. Tickets are \$50 preferred, \$30 general seating, \$15 for students, and it promises to be a sellout.

More Photos from Pedals, Pipes and Pizza _____



Left: Dan Kingman demonstrates how to voice flue pipes



Right: Jason Roberts demonstrates the organ at St. James's Episcopal Church, West Hartford

Three Free or Reasonably-Priced Musical Instruments Available _____

1. One B. Shoninger upright piano. Firm established in 1850 in New Haven. Needs tuning and some other work.
2. A two-manual Baldwin with a big speaker including its paperwork. Was used in a church. Might be a good practice alternative.
3. A 9 Rank Austin pipe organ, former church organ, windchest/generator, keyboards. cables. Parts for a second chest and five more ranks. Must be removed from a basement.

Contact Judy Dalhgren-Dechand, (860) 828-8696

2 Sun at 4:30 pm

Choral Evensong presented by Trinity Church's choir directed by Paula Kern and accompanied by organist Erik Eickoff. This service of reflection with readings, hymns, psalms and canticles will usher in the season of Lent. Free-will offering. English Tea reception. Trinity Episcopal Church, 11 Church St., Tariffville, CT 06081. 860-651-0201

4 Tue at 8:00 pm

Organ and Harpsichord Recital by Brian Parks featuring music by Sweelinck, J.S. Bach, Franck, Duruflé, Brian Parks and Merulo. Free. Memorial Chapel, Wesleyan University, Middletown. www.wesleyan.edu/cfa

5 Wed at 12:45 pm

Ash Wednesday Organ Meditation for Lent played by Cheryl Wadsworth following the noon worship service. Partita on "O Gott, du frommer Gott" BWV 767 by J.S. Bach. United Methodist Church of Hartford, 571 Farmington Ave., Hartford.

8 Sat at 7:30 pm

AGO Event: Organ Concertos Concert featuring organists Ezequiel Menendez and Natasha Ulyanovsky and members of the New Haven Symphony performing concertos by Poulenc and Rheinberger. Conducted by Adrian Sylveen. Free. Co-sponsored by the Greater Hartford Chapter AGO and the Trinity College Organ Series. Location: Trinity College Chapel, 300 Summit St., Hartford, CT

12 Wed at 7:00 pm

Musical Meditations for Lent features one hour of organ music in the candlelit sanctuary of Asylum Hill played by organists from around the country. This evening's recitalist is Asylum Hill's organist Dan Campolieta. Free and open to the public. Asylum Hill Congregational Church, 814 Asylum Avenue, Hartford, CT 06105. 860-525-5696. www.ahcc.org

12 Wed at 7:00 pm

Organ Recital by Peter Niedmann. Music of Bach, Franck, Stanley, Parry, Leighton, and an improvisation. 43 rank, 4 manual Skinner organ. Free admission. St. James Episcopal Church, 76 Federal St, New London

14 Fri at 7:05 pm

Beth Israel Organ Sounds presents English Organ Masters featuring organists Dianne Friedman and Natasha Ulyanovsky. Voluntary in d minor by Stanley, Greensleeves by R.V. Williams, Scherzo by Whitlock, Canon Two in One by B. Cooke, Aria by B. Cooke, Three duets for Eliza by Wesley and Rondo in G by J. Bull. Program precedes Shabbat service. Congregation Beth Israel, 701 Farmington Ave., West Hartford.

15 Sat at 7:30 pm

Dueling Keyboards featuring the music of Antonio Soler played by John Nisbet and Ladislav Pfeifer. An evening of lively chamber music from Old Spain. Free. St. Michael's Cathedral, Springfield, Mass. 413-452-0845 or email ljep@diospringfield.org

19 Wed at 7:00 pm

Musical Meditations for Lent features one hour of organ music in the candlelit sanctuary of Asylum Hill played by organists from around the country. This evening's recitalist is Philip Brisson, organist at the Cathedral of Assumption, Louisville, KY. Free and open to the public. Asylum Hill Congregational Church, 814 Asylum Avenue, Hartford, CT 06105. 860-525-5696. www.ahcc.org

20 Thu at 12:10 pm

Midday Music at Central Baptist Church: "March Madness," a short organ recital featuring music by Bach, Jongen and George Akerley. Kari Miller, organist, Thomas Foran, narrator. Free, coffee and cookies. Central Baptist Church, 457 Main St., Hartford. 860-522-9275

22 Sat at 7:00 pm

Dueling Keyboards featuring the music of Antonio Soler played by John Nisbet and Ladislav Pfeifer. An evening of lively chamber music from Old Spain. Free. St. Peter's Church, Franklin Square, New Britain. For info contact Lad at 413-452-0845 or email ljep@diospringfield.org

23 Sun at 4:00 pm

ASOF Organ Competition Winners Recital featuring Bryan Dunnewald, High School Division winner and Alcée Chriss III, Young Professional Division winner. Free-will offering. First Church of Christ, 250 Main St., Wethersfield, CT 06109. 860-529-1575 x209. www.firstchurch.org

26 Wed at 7:00 pm

Musical Meditations for Lent features one hour of organ music in the candlelit sanctuary of Asylum Hill played by organists from around the country. This evening's recitalist is Renée Louprette, organist at L'Eglise de Notre Dame, New York, NY. Free and open to the public. Asylum Hill Congregational Church, 814 Asylum Avenue, Hartford, CT 06105. 860-525-5696. www.ahcc.org

30 Sun at 4:00 pm

CONCORA presents J.S. Bach's *Mass in B Minor* in collaboration with the Hartford Symphony Orchestra. This is Artist Director, Founder and Conductor Richard Coffey's final appearance with the ensemble. \$50 preferred, \$30 gen., \$15 st. Immanuel Congregational Church, 10 Woodland St., Hartford, CT. For tickets and info: www.concora.org.

April Events

6 Sun at 4:00 pm

Chanticleer presents "She Said/He Said," a program highlighting dialogue between the sexes as found in a range of music, from Renaissance madrigals by Willaert and Monteverdi to standards by Cole Porter and Ravel's *Trois Chansons*. Includes diverse

Opportunity for an Organ Student

The Nahant Music Festival, which takes place June 3- 13, 2014 in Nahant, Massachusetts, is offering an organ apprenticeship as part of the festival. The apprenticeship comes with a stipend and will include:

- A full solo organ recital at the Village Church, Nahant (Hook & Hastings II/15 restored by Andover Organ Co. in 2000)
- Playing for the Bach vocal masterclass by Ryan Turner of Emmanuel Music, Boston
- Coachings with Nancy Granert of Emmanuel Music and Memorial Church, Harvard
- Playing continuo for the Bach cantata concert
- Room and board in Nahant during the festival
- The beach!

The artistic director of the festival is Donald Wilkinson. Each week will include music rehearsals and time for your own study and practice. Evenings will be free. To apply, please send a resume, head shot, letter of recommendation and an audio or video recording of one Bach piece and one piece of your own choice to Sylvia Martin, Festival Manager, 147B Brown St., Waltham, MA 02453. For the recording, links to a website, YouTube, etc. are acceptable. Applications are due March 1st but because this is a newly organized event there is some leeway. Get your application in ASAP. Notifications will be sent by March 31st. For more information, contact nahantmusicfest@yahoo.com or call 781-373-5496.

female voices such as Hildegard von Bingen, Stacy Garrop, Joni Mitchell and Fanny Mendelssohn. \$50 premium, \$25 gen., \$15 Sr./St. The Music Series at South Church, 90 Main St., New Britain, CT 06051. For tickets, call 860-223-7555.

11 Fri at 7:05 pm

Beth Israel Organ Sounds presents a spring organ recital by Wesleyan University organ students. Program precedes Shabbat service. Congregation Beth Israel, 701 Farmington Ave., West Hartford.

11 Fri at 7:30 pm

Organ Concert by Christopher Houlihan, Artist in Residence 2013-2014 at Trinity College. Program features the music of J.S. Bach. Free admission. Trinity Organ Series, Trinity College Chapel, 300 Summit St., Hartford.

13 Sun at 4:00 pm

Palm Sunday Concert featuring *The Seven Last Words* by Théodore Dubois performed by soloists and the combined choirs of First Church with narrator Frances Sharp. Wayne Dixon is the director and David Spicer is the organ accompanist. Free-will offering. First Church of Christ, 250 Main St., Wethersfield, CT 06109. 860-529-1575 x209. www.firstchurch.org

13 Sun at 7:30 pm

Chorus Angelicus & Gaudeamus join the combined choirs of St. Patrick-St. Anthony Church of Hartford and organist Dr. Ezequiel Menendez to present "A Journey for the Soul: The Music of Fauré and Whitacre." Program includes *Requiem* by Gabriel Fauré and choral works by Eric Whitacre, including portions of *Defying Gravity*. \$40 preferred, \$25 gen., \$10 st. St. Patrick-St. Anthony Church, Hartford.

16 Wed at 12:00 pm

Holy Wednesday Organ Meditation for Lent played by Cheryl Wadsworth. Half hour recital: portions of Partita on "Sei gegrüßet Jesu gütig" BWV 768 by J.S. Bach and Hereford Variations by Hartford chapter

member Peter S. Berton. A free light lunch follows. United Methodist Church of Hartford, 571 Farmington Ave., Hartford. Please call 860-523-5132 to reserve lunch.

26 Sat at 4:00 pm

Chorus Angelicus & Gaudeamus join the combined choirs of St. Patrick-St. Anthony Church of Hartford and organist Dr. Ezequiel Menendez to present "A Journey for the Soul: The Music of Fauré and Whitacre." Program includes *Requiem* by Gabriel Fauré and choral works by Eric Whitacre, including portions of *Defying Gravity*. \$40 preferred, \$25 gen., \$10 st. Chapel of the University of St. Joseph, Asylum Ave., West Hartford.

27 Sun at 4:00 pm

Chorus Angelicus & Gaudeamus and guests repeat the program above. \$40 preferred, \$25 gen., \$10 st. St. Michael's Church, Litchfield.

Job Listing Service

For up-to-date information on available jobs or to list a job opening, contact Kari Miller Magg at 860-379-5612 or kari.magg@snet.net. Do NOT send job listings directly to Chattervox as they will not be posted.

Enfield Congregational Church, Enfield, CT

Organist

10 hours per week. 1 Sunday service. Adult choir, youth choir. Allen organ. Salary range: \$12,000. Contact: Rev. Kathy Faber, 860-970-9972, RevKFaber@sbcglobal.net

Unitarian Society of Hartford

Music Director

18 hours per week. 1 Sunday service. 1 adult choir. 3-manual Austin organ, Mason Hamlin piano. Salary range: \$16,500-\$18,500. Contact: musicsearch@ushartford.com

Greater Hartford Chapter AGO 2013-2014 Programs

Saturday, March 8, 2014, 7:30 pm

Organ and Orchestra - a concerto concert with soloists Ezequiel Menendez and Natasha Ulyanovsky and orchestra ensemble.
Trinity College Chapel, Hartford

Sunday, May 11, 2014, 3:00 pm

Hartford AGO/Quimby Competition Winner Justin Mancini-Murphy in recital
United Methodist Church, Hartford

Monday, May 19, 2014, 6:30 pm

Hartford AGO Chapter Annual Dinner
Location TBA

Sub List Correction and Additions

by Amy Vinesko

There is one correction and four additional people to add to the Sub List published in last month's Chattervox.

Correction:

Mark Kasmin's email: markckasmin@aol.com
(previously printed email address is closed)

Additions:

Carol Grazette

Rosemary Gregory

Fred North

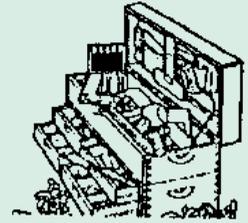
Robert Watson

The corrected list with complete info for the above people is available for all on the chapter website:

<http://www.hartfordago.org/our-chapter/sub-list/>

The TOOL BOX

by Mike Foley



BACK TO BLOWERS

I know we've been over some of this before and I can see the yawns from here. Trust me, if and when your organ's electric blower goes on the fritz, you'll quickly sit up and take note. The realization is that even basic repairs can get costly and time consuming. Blowers and their motors can get complex and I know you're counting on your technicians to keep an eye on things, and they probably will...if they can even get to the blower. Do you know where it is? Do they? Does anyone even know where the key is to the room? When you open it, how many Christmas decorations and unused altar candleabras will they have to move before they can get the blower in sight?

Sorry to be a tad cynical but after 45 years of servicing pipe organs, these scenarios are all too common. Repairs usually always involve the blower's motor but that can involve total disassembly of the blower. (Ka-ching, \$\$\$ ka-ching). Your organ techs probably won't deal with all this and may recommend calling in a motor firm. That's definitely the right thing to do but (ka-ching \$\$\$ ka-ching) qualified motor firms get lots of money. Some don't make house calls. What's that? Yours is a repulsion start motor, for which parts are no long available? (Ka-ching \$\$\$ ka-ching). OK, let's make it all easy and maybe a bit faster with a new blower: KA CHING \$\$\$ KA-CHING! By the time just the decision's made, it's possible your next Sunday service or two has come and gone. What's that, it was Christmas eve? And who's that coming into the choir room....oh yes, it's the treasurer.

Be sure your blower's in a lighted, clean area and that it's getting regular checking and lubrication...with the right lubricants. Lots of these machines are starting to near 100 years of age. They need your love and prayers. Maybe even sing a few hymns to their honor. After all, some of these unsung heros have been basking in basement air since Lindberg flew the Atlantic.

Talk with your tech, and sooner than later.

Inserts for March 2014

Concertos for Organ and Orchestra
Greater Hartford Chapter AGO
and Trinity College Chapel

Bach Festival: Mastering the Mass
CONCORA

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Concertos for Organ and Orchestra

Poulenc ~ Rheinberger

featuring soloists

Ezequiel Menéndez

Natasha Ulyanovsky

Adrian Sylveen, conductor

Saturday, March 8 at 7:30 pm

Trinity College Chapel

300 Summit St. Hartford

Free will offering

Presented by the Greater Hartford chapter of the
American Guild of Organists

www.hartfordago.org



BACH FESTIVAL MARCH 2014



MASTERING THE MASS: PERSPECTIVES ON THE BACH MASS IN B MINOR

Special Guests:

CHRISTOPH WOLFF

JULIANNE BAIRD

JACQUELINE HORNER-KWIATEK

and CONCORA's
ARTISTIC DIRECTOR,
RICHARD COFFEY

SOUTH CHURCH
90 MAIN STREET
NEW BRITAIN, CT

Over our forty years, CONCORA has performed all the major works of J.S. Bach, including: *St. Matthew Passion*, *St. John Passion*, *Magnificat*, *Christmas Oratorio*, all the motets, the *Missae Brevae*, many cantatas, and many times over, the *Mass in B Minor*.



CONCORA
Connecticut's Premier
Professional Choir

City Arts on Pearl
233 Pearl Street
Hartford, CT 06103
860-293-0567

www.concora.org

STUDY AND SING SATURDAYS

AT SOUTH CHURCH
NEW BRITAIN



#1 – Saturday, March 8

8:30 AM	Coffee and registration
9:15 AM	The Reverend Louis G. Nuechterlein presents a lecture on <i>The Life of J.S. Bach</i>
10:15 AM	Break
10:30 AM	The Community Sings! <i>Mass in B Minor: Kyrie and Gloria</i> Richard Coffey conducts with Edward Clark accompanying Bring or buy your own score (see our registration form)
Noon	Lunch served in Cooper Hall
1-4 PM	Open rehearsal of CONCORA in the Sanctuary
2:30 PM	Light refreshments in the Assyrian Memorial Parlor

#2 – Saturday, March 15

8:30 AM	Coffee and registration
9:15 AM	"Organ Mass" excerpts from Bach's <i>Clavier-Übung</i> Jason Charneski, organist, will perform and discuss the link between the <i>Mass in B Minor</i> and this liturgical masterpiece for organ.
10:15 AM	Break
10:30 AM	The Community Sings! <i>Mass in B Minor: Credo</i> Richard Coffey conducts with Edward Clark accompanying Bring or buy your own score (see our registration form)
Noon	Lunch served in Cooper Hall
1-4 PM	Open rehearsal of CONCORA in the Sanctuary
2:30 PM	Light refreshments in the Parlor

Your entire Festival experience will be enriched by having in hand a copy of the Bärenreiter score.

continue >>

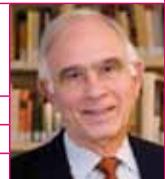
**MASTERING THE MASS:
PERSPECTIVES ON THE BACH
MASS IN B MINOR**

The Mass in B Minor represents the culmination of the entire life's work of J.S. Bach, often acclaimed as the greatest composer of all time. Within it there is poignancy, contemplation, architectural splendor, and unbridled joy, all delivered by the hands and voices of chorus, soloists, and large orchestra.

Come and explore the majesty and mystery of this incomparable work during our three-week "Mastering the Mass" Festival – and join us on **March 30 at 4:00 PM** at Immanuel Congregational Church in Hartford to hear the entire *Mass* performed by CONCORA and the Hartford Symphony Orchestra.

Richard M. Coffey
Artistic Director

#3 – Sunday, March 9 • An Afternoon with Julianne Baird	
1:30 PM	Registration
2:00 PM	<i>Riots? Fist Fights?</i> <i>How Many Singers Should Sing the Mass in B Minor?</i> Dr. Baird in conversation with Richard Coffey
2:45 PM	<i>Music for Hearth and Home: An Evening in the Home of J.S. Bach</i> Julianne Baird, soprano, distinguished scholar and performer of Baroque music, in recital with Christine Gevert, harpsichord
3:15 PM	Break
3:30 PM	<i>Vocal Master Class with B Minor Mass soloists</i> Julianne Baird with Kyle Swann accompanying
5:00 PM	Reception in the Parlor
#4 – Sunday, March 16 • An Afternoon with Jacqueline Horner-Kwiatek	
1:30 PM	Registration
2:00 PM	<i>The Joys and Challenges of Singing Bach: Lecture</i>
2:45 PM	<i>Bach and Friends</i> Jacqueline Horner-Kwiatek, mezzo-soprano, acclaimed early music presenter and member of Anonymous 4, in recital with Kyle Swann
3:15 PM	Break
3:30 PM	<i>Vocal Master Class with B Minor Mass soloists</i> Jacqueline Horner-Kwiatek with Kyle Swann accompanying
5:00 PM	Reception in the Parlor
#5 – Sunday, March 23 • An Afternoon with Christoph Wolff	
1:30 PM	Registration
2:00 PM	Greetings from Richard M. Coffey
2:15 PM	<i>The Bach Expedition: New Findings about Bach's Life and Works.</i> A presentation by Dr. Christoph Wolff, professor emeritus at Harvard, distinguished scholar and author best known for his works on the music and life of Bach
3:15 PM	Break
3:30 PM	<i>Partita in D minor:</i> Emlyn Ngai, Baroque violin
4:00 PM	<i>Bach's Mass in B Minor:</i> Presentation by Dr. Wolff
5:00 PM	Reception in the Parlor



Mail Order to: CONCORA, 233 Pearl Street, Hartford, CT 06103

Questions call: 860-293-0567

Bach Festival Tuition Prices:	Quantity	(list event numbers)	Amount
\$25 – per day			
\$100 – 5 day pass (<i>get one day free</i>)			
\$15 – student per day			
\$60 – 5 day student pass (<i>get one day free</i>)			
Bärenreiter score (<i>must be ordered 2 weeks in advance</i>)		\$20 each	
J.S. Bach's Mass in B Minor Concert • March 30 • 4:00 PM		\$50 Preferred • \$30 General • \$15 Student	
A donation in support of the Festival \$ _____			Total

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