



VOX OCEANA

MAR 2020

NEWSLETTER OF THE RHODE ISLAND CHAPTER OF THE AMERICAN GUILD OF ORGANISTS | VOLUME LIII NO. 2

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FROM THE DEAN

Dear RI AGO Members,

Welcome to our March newsletter. **Gigi Mitchel Velasco (and Noel)** have developed an application for our newly established **Lois Conboy Memorial Scholarship**. That application is attached to this Newsletter and is self explanatory. Early in May, we will be awarding the first scholarship from this fund. Additionally, your Board of Directors is beginning to think about sponsoring a Regional Organ Competition for the spring of 2021. This will be an exciting event for our Chapter. Please spread the word about this year's scholarship. Perhaps our winner might like to play at our Members' Recital in early June.

I express my deepest gratitude to Gigi and Noel for creating this extremely professional application. Their hard work is evident. Also, attached is a reminder of the upcoming Chapter Event, **Mad About the Mass**. Please come and meet fellow organists.

I do hope the New Year finds everyone in good health especially as we prepare for Lent, Holy Week and Easter.

Sincerely,
Stephen P. Kirby, Dean

SUB DEAN'S MESSAGE

Inspire. in•spire | \ in-spī(-)r *Bring about, incite, draw forth. To spur on; impel or motivate. To influence, move or guide by divine inspiration. Archaic: to infuse (something such as life) by breathing.*

I have more than once had a search committee ask me, "Are you inspiring as a musician?" The first time I heard it I thought it was a silly question and my answer was, "That is for you to answer, not me." But now, I think it deserves a second look. After all, that is the job, isn't it? To inspire others and to be inspired! We cannot inspire unless we allow others to also inspire us. Even the archaic definition gives us a clue as to why choirs are so inspiring both to direct, hear and sing in! They give us the opportunity to breathe sound into the very words of the Scripture with such a divine gift as music. It was, after all, St. Augustine who said, "*He who sings prays twice.*" But how can we continually be inspired to inspire? It is my hope that this year of **Wellness and Back to Basics** at RIAGO will help us all stayed inspired! Please don't miss our next event **Mad about the Mass**, and bring a friend! Also, check out the **Three Questions** and see how our special guests answered them. Let the inspiration begin!

Gigi Mitchell-Velasco, Sub Dean

2019-2020 SEASON THEME
HOMECOMING: BACK TO BASICS

EVENTS

MAD ABOUT THE MASS -- Saturday, February 29, 2020 at 11:00 a.m.

Immaculate Conception Church
237 Garden Hills Drive, Cranston, RI 02920

This little workshop may be one of the most valuable yet in terms of giving you practical skills to gain the confidence to play a Catholic Mass no matter what your background is. Two excellent, experienced musicians, **Stephen Romano**, head of National Pastoral Musicians in Rhode Island and Director of Liturgical Music at Providence's St. Augustine Church, and **Terry Lindsay**, Director of Music Ministry at Cranston's Immaculate Conception, will inform and guide you through the process of playing the Mass. Hosted by Terry Lindsay at St. Augustine Church. (*See accompanying flyer.*)

SATURDAY NIGHT AT THE MOVIES AND ACCOMPANYING SILENT FILM WORKSHOP

Saturday, April 25, 2020 at 8:00 p.m.

Central Congregational Church, 296 Angell St, Providence, RI 02906

Have you ever wondered what it would be like to play the organ for a silent movie by just sitting on the bench, watching the film and then just improvising? Internationally acclaimed organist for silent films, **Peter Krasinski**, Organist of First Church Christ Scientist in Providence, has played for silent films to great critical and popular acclaim all over the globe. He will present a Saturday Night full-length feature silent film, *Wings*. Hosted by **Patrick Aiken**. (*See accompanying flyer.*)

ACCOMPANYING SILENT FILM WORKSHOP -- Sunday, April 26, 2020 at 1:00 p.m.

Masterclass with **Peter Krasinski** on Silent Movie Accompaniment
Central Congregational Church, 296 Angell St, Providence, RI 02906

In a separate workshop session, we will learn how it's done and have a chance to try it ourselves!
Every level can participate in this fun and engaging event. Hosted by **Patrick Aiken**. (*See accompanying flyer.*)

PLEASE CONTINUO! – May 16, 2020

Peter Sykes and **Jacob Stott** introduce the basics of playing continuo and explore the art of thoroughbass or figured bass. This will improve your understanding of some music theory basics and also improve your ear, help you to improvise a little, and demonstrate the components of tasteful accompanying.

MEMBERS' RECITAL AND ANNUAL MEETING

This year we will be hosted by **Henri St. Louis** in the beautiful church of Our Lady of Mercy in East Greenwich.

Look for details on the last two events in an upcoming newsletter

The American Guild of Organists National Convention
July 6—10, 2020
Atlanta, Georgia

agoatlanta2020.com

PLACEMENT LISTINGS

Contact Julie Tagen (401-225-9594) to list

Emmanuel Episcopal Church 2/19
120 Nate Whipple Highway, Cumberland, RI 019864
The Rev. Joan Testin, 401-658-1506
Allen \$200/wk O/D

St. Mark's Episcopal Church 11/18
111 East Shore Rd., Warwick, RI 02889
The Rev. Susan Wrathall day 401-737-3127 eve 401-617-0380
Steere & Turner \$16,000 O/D

St. Patrick Catholic Church 3/19
2068 Cranston St., Cranston, RI 02920
Fr. Roger Durand, 401-944-0001(day) 401-499-1076(eve)
Rodgers \$12,000 3 weekend Masses O/D

Greenville Baptist Church 7/19
582 Putnam Pike, Greenville, RI 02828
Elizabeth Gates 401-949-1134 (church),
401-632-6748 (text only)
Moller \$15-16,000 O/D

Woodridge Congregational Church 7/19
546 Budlong Rd., Cranston, RI 02920
Rev. Scott Spencer 401-942-0662, 508-838-0035 (c)
Wicks \$13,500 O/D

STUDY ABROAD

Mark Steinbach, University Organist and Senior Lecturer, Brown University and **Lee Ridgway**, Boston organist and harpsichordist, will lead *Bach's Organ World* tour to Germany, June 2-11, 2020. Participants will experience and play historic organs in Germany spanning 280 years, with a focus on instruments which Bach himself played, or could have played in Saxony Dresden, Leipzig, Naumburg, Altenburg, Störmthal, and Tangermünde and the Cathedral in Berlin. A new feature of the 2020 tour is masterclasses on key instruments. For more info: <http://concept-tours.com/> Login: BACH ORGANS 2020, Password: bachorgans2020 or contact Mark_Steinbach@brown.edu

SUBMISSIONS

DEADLINE: 20th of each month. SUBMISSIONS: Send Word or Text files to altheaallard@gmail.com or to Althea Allard, 166 Suffolk Ave., Pawtucket, RI 02861. ADVERTISING: Word doc, PDF (print ready), JPG (high resolution), or TIFF. All files should be grayscale at 300 dpi resolution. Email to altheaallard@gmail.com

SUBSTITUTE LISTINGS

Contact Julie Tagen (401-225-9594) with changes.

AVAILABLE SUNDAYS & WEEKDAYS

Babbitt, Jonathan 401-864-9009
Casteel, Eden: 401-932-5589
Clarke, Margaret: 401-726-4128 (all)
Higgins, Stephen: 401-441-2270 (comfortable with any keyboard situation)
Jones, William: 401-848-4327 (all)
Kohl, Karen: 401-787-2695 Please Inquire
MacCubbin, Jay: 401-521-0698
Nicholson, Nancy: 401-521-9097 (all)
Norton-Jackson, Diana 401-714-2700 interim, sub, no weddings
Tagen, Julia L.: 401-225-9594 (all, weddings/funerals/interim)
Taylor, Terry: 401-253-9030 (tutti@fullchannel.net)
Vecchio, Gina: 401-954-2163
Vinson, Duncan: 781-888-3848
Westhaver, Verna: 401-683-2636 (substitute/interim)
Wilson, Lawrence: 860-857-5493 Organ; Sacred Jazz Composer/Arranger

AVAILABLE WEEKDAYS ONLY

Black, John: 401-737-1230 (all, available Saturdays & weekdays)
Castellani, Roger: 917-621-6530
Cranmer, David: 401-447-9848
Martorella, Philip: 401-615-0769 (no Sun. a.m.)
Sobaje, Martha: 401-626-0099 (weddings, funerals)

EVENTS

Sunday, February 23 at 4:00pm: Central Congregational Church, Angell Street, Providence, presents **Bach:** *Cantata No. 1, "Wie schön leuchtet der Morgenstern"* ("How Brightly Shines the Morning Star") and **Haydn:** *Missa Cellensis* featuring Choir with full chamber orchestra, **Patrick Aiken**, Conductor. Free-will offering

Saturday, February 29 at 11:00 am: Mad about the Mass -**Stephen Romano** and **Terry Lindsay** at Immaculate Conception Church, 237 Garden Hills Drive, Cranston, RI

Friday, April 24 at 7 pm: David Enlow in an Organ Recital sponsored by Boston Chapter AGO, with the tantalizing promo: "Think outside the box and engage your audiences with something familiar." Church of the Advent, Boston.

ADVERTISING RATES

1/4-page ad (3.5"W x 5"H): \$18 -or- 1/8-page ad (3.5"W x 2.5"H): \$10
Flyers provided electronically for inclusion with newsletter (for RIAGO members): \$10. Make checks out to RIAGO and mail to Althea Allard by the 20th. \$25 non-members.



RIAGO

AMERICAN GUILD OF ORGANISTS, RHODE ISLAND CHAPTER

To learn more about **Stephen Romano**, head of NPM in Rhode Island and Director of Liturgical Music at Providence's St. Augustine Church, and **Terry Lindsay**, Director of Music Ministry at Cranston's Immaculate Conception Church, who will lead our *Mad about the Mass* event, here are three questions and their responses.

1. *When did you first start playing the organ and when did you know you wanted to be a part of music ministry?*

Stephen: I began showing interest in keyboard when I was 2 years old. My grandparents had a chord organ with records that you played along with - I began lessons when I was 8 years old and I distinctly remember being captivated with watching our organist at church when we would go to Mass. The organ was in the front so I would always sit in the closest pew. I began playing in church when I was in 6th grade. The rest is history. I was very fortunate to have excellent mentors over the years which helped me develop my craft.

Terry: I began playing the organ when I was 9 years old. All I really wanted was a Magnus Chord Organ and my parents ended up buying a Wurlitzer spinet. I was pretty much hooked at that point though I didn't really start classical study until I was a junior in high school. To that point I had been playing cocktail lounge stuff. I began piano lessons when I was in high school as well because, by then, my parents and I realized that I wasn't going to be able to study in college without it. I started playing in church when I was a junior in high school - I played two Masses a weekend at my parish and was paid a parish crippling \$2 per mass. After a year, my father told me I had to go to the priest and ask for a raise because the gas cost more than I was making. In fear I went to the priest, who gave in and made it \$5 a mass. I was rich. To be honest, I went to college and realized that I wanted to be a priest - so I had no intention of being a part of a music ministry. During my Pre-Theology year, when I realized that I was really just the seminary organist, I thought - why am I opting for the life of a priest when I'm probably going to be doing music ministry anyway?

2. *What has been your greatest joy in choosing to follow your calling to music ministry?*

Stephen: It dawns on me very frequently that I am privileged to be with families at times of great sorrow (funerals) and great joy (weddings). I'm also keenly aware that, as a parish organist, the parishioners who gather to celebrate the Mass put their trust in you to lead them with artistry and skill.

Terry: Choirs. I love choral music and love that I've been fortunate to have very good choirs (if not groups that were kind enough to let me guide them to music that they might never otherwise have done!)

3. *What do you hope the take-away will be from the workshop? In other words, what do you feel is most important?*

Stephen: The biggest challenge about playing in the Catholic denomination is this: music serves the liturgy and not the other way 'round. Like it or not - it's the way it is. The ritual must be supported and enhanced by Liturgical music but it's a very delicate balance.

Terry: As a person offering the workshop - my hope would be that others would feel a bit more confident about their ability to handle a Catholic liturgical situation - which is not a whole lot different than a Catholic organist going into a different denomination and trying to lead there! LOL Actually, I think it's much more difficult to go the other way - expectations in Protestant churches can be much higher for an organist. Being able to play hymns well is much more difficult than much of the musical style that has become popular in Catholic churches.

Mad About The Mass

Saturday, February 29, 2020 at 11:00 a.m.

Immaculate Conception Church, 237 Garden Hills Drive, Cranston, RI 02920



The 2020 Lois Conboy Memorial Encouragement Award

The Rhode Island Chapter of the American Guild of Organists (RIAGO) is pleased to announce its 2020 Lois Conboy Encouragement Award. The Reverend Thomas Conboy, Jr. wanted to memorialize his wife, Lois, by having RIAGO grant awards in her name. Read Lois' biography in the succeeding pages. It is the Chapter's desire to support young artists who wish to pursue the organ as a career.

Eligibility

The Award is open to any undergraduate or graduate student who is a Rhode Island native or resident, and is, has been or will be enrolled in a program of organ study at a University, Conservatory or College.

Required Application Materials

Digital recordings may be provided via a private YouTube link, along with all other applications documents in standard email.

1. **Digital recording:** Prepare a high quality digital video recording on a pipe organ to include the following repertoire in the order listed. Separate movements may be recorded in separate takes; however, there is to be no splicing or editing within movements or compositions. The Bach selection and the Romantic/20th century selection may be recorded on different instruments (please provide specifications for both instruments). Total playing time must not exceed 30 minutes.

Repertoire Guidelines: One complete piece (or movement) from each category:

- a. **Baroque.** Any Prelude/Toccatina/Fantasia and its appropriate Fugue by J. S. Bach (including the "8 Little Preludes and Fugues" often attributed to Bach) or two movements (slow and fast) from one of the six Trio Sonatas by Bach.
 - b. **Romantic/20th Century.** One complete movement (or one complete shorter piece) from symphonies, sonatas, chorale-based pieces, etc., by composers whose works are representative of the 19th- and early 20th-century idiom.
 - c. **Hymn.** An introduction and two (2) verses of a hymn of your choosing, as you would play it to accompany congregational singing. Photocopy of the hymn as printed. Do not include more than two verses in your submitted recording.
2. **Organ Information Sheet.** Please include the location, stop list, number of manuals and stops/ranks, and builder of the pipe organ used for your recording.

3. **Confirmation of Recorded Performance.** Complete the Confirmation of Recorded Performance Page. It must be signed by the performer and a witness to the performance. If two different organs are used, complete a separate form for both recording sessions. This document with signatures can be scanned and sent with other required materials via email or Dropbox.
4. **Written Essay.** Write a brief essay (100-300 words) in which you address the following topic:

The Encouragement Award is created in part to address a decline in the number of young people entering the music profession as organists. Upon completion of your studies, how do you envision yourself contributing to the viability of organ performance and/or church music as a sustainable career choice? Are you involved in any such activities at the present time?

5. **References.** Two references from current or recent organ teachers, with their contact information (e-mail and telephone).

Application Checklist

- Digital Recording YouTube private links
- Organ Information Sheet
- Hymn photocopy
- Application Form (two pages)
- Confirmation of Recorded Performance
- Written Essay
- References

***PLEASE DO NOT SUBMIT MORE THAN THE REQUESTED
MATERIALS/DOCUMENTATION***

Electronic Submission

Contact the Awards Coordinator at RIAGO.Awards@gmail.com if you have any questions on uploading your digital video to YouTube and/or making it a private link. The email address can also be used any questions you have with the submission process.

Deadline:

All materials MUST be received at the email address above by April 20, 2020. Incomplete/late applications will not be considered.

Judging:

All materials will be reviewed by the Lois Conboy Memorial Encouragement Awards Committee and a decision will be made by early May 2020. If, in the opinion of the Committee, no applicant meets the criteria and standards for this award, no award will be given. All applicants will be notified by mail/telephone/email of the results of this award. The judgment of the Committee is final.

Award:

One Encouragement Award of \$500.00 will be given to the student who demonstrates the strongest skills as an organist and musician, with regard to musical sensitivity, playing style, appropriate registration for each piece, and potential for future growth and development. The Encouragement Award winner will be asked to submit a photo and short biography for publicity purposes and will be invited to perform in a RIAGO Members' Recital. In addition, the recipient will be asked to write a brief article for the RIAGO Newsletter, telling us about how the award helped your education.

Questions?

Write to RIAGO.Awards@gmail.com and address your questions to the Awards Coordinator regarding requirements of the Awards or any other questions.

Lois Conboy started taking organ lessons in Junior High School. She attended Westminster Choir College in Princeton, New Jersey, focusing on Organ and Choral Conducting. Her education was interrupted upon marrying The Reverend Thomas Conboy, Jr., and was completed by her graduation with a degree in Education from California State University (PA) and a later Master of Education. Moving to Rhode Island in 1972 when Rev. Conboy became Pastor of Calvin Presbyterian Church in Cumberland, Lois oversaw the selection and installation of the new organ in their newly constructed church. She served as volunteer Organist/Choir Director at Calvin for over 15 years, and during those years spent every "vacation Sunday" playing at other churches. After retiring from Calvin, Lois served as interim, and in her last years in RI served as Organist/Choir Director at the Community Church of Providence. Lois loved RIAGO and was active in workshops and conventions, but most of all, she enjoyed and cherished the friendship and fellowship of the Guild.

~ The 2020 Lois Conboy Memorial Encouragement Award ~

APPLICATION FORM

Primary Contact Information

Name	
Date	
Address	
City/State/Zip	
Email	

Student Status (check on and complete)

<input type="radio"/> I am a high school student and have been accepted to attend _____ _____ in the fall of 2020. My intended major is _____. I expect to graduate in (year) _____ with a (degree) _____.
<input type="radio"/> I am enrolled (as of fall 2020) as an undergraduate at _____. My major program is _____. I expect to graduate in (year) _____ with a (degree) _____.
<input type="radio"/> I am enrolled (as of fall 2020) as a graduate student at _____. My major program is _____. I expect to graduate in (year) _____ with a (degree) _____.
<input type="radio"/> Other pertinent information or clarification:

School History (list schools attended, with dates, and names of organ/piano teachers with whom you studied during that time)

High School/end date/teacher(s):
Undergraduate/end date/teacher(s):
Graduate/end date/teacher(s):

Repertoire Submitted

Bach: Complete title/BWV/Edition Used –
Romantic/20th Century: Title/Composer/Dates/Edition Used –
Hymn: Title/Composer/Dates/Edition Used –

Personal/Professional References

Reference No. 1: Name/Relationship to you/Address/Email/Phone –
Reference No. 2: Name/Relationship to you/Address/Email/Phone –

~ The 2020 Lois Conboy Memorial Encouragement Award ~

CONFIRMATION OF RECORDED PERFORMANCE

This is to confirm that the submitted recording of the two required organ pieces being sent to The 2020 Lois Conboy Memorial Scholarship Awards Awards Committee is an unaltered, representative performance made on

(date) _____ at _____ (location)

APPLICANT

I, _____ (print name of applicant) hereby declare and confirm that the submitted recording is an unaltered recording of my own performance that is continuous, and that is unedited within each piece.

Applicant Signature Date

WITNESS

I, _____ (print name of witness) hereby declare and confirm that the submitted recording is an unaltered recording of each piece, the performance that is continuous, and that I was present during the recording session.

Witness Signature Date

NOTE: If the recordings submitted have been recorded on different dates and locations, please submit this page in multiples as needed.

~ The 2020 Lois Conboy Memorial Scholarship Awards Award ~

WRITTEN ESSAY (100-300 words)