



# VOX OCEANA

MARCH 2010

NEWSLETTER OF THE RHODE ISLAND CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

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2011  
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Laura Jensen: 787-3032

2012  
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Philip Martorella: 885-3431

[www.riago.org](http://www.riago.org)

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## ANNA FIORE-SMITH AWARD GIVEN AT AN EXTRAORGANY FAREWELL EVENT

Sunday February 21, 2010 4:00 p.m: Mathewson Street United Methodist Church held a gala farewell concert presented by **David Clyde Morse** and **Koko the Gorilla** playing 22,469 notes plus trills and thrills assisted by The Mathewson Street UMC Choir with **Ann MacDonald**, mezzo-soprano soloist, and guest appearances that included Russell Crow and his mate Rosalinda. The two crows accompanied a hymn sung by the assembly. There were music and memories, laughter and tears, handbells, snappy surprise “fireworks” and fun for all who came.



By the time this appears in print David, Koko and the Crows, Lulu the flamingo and other things uniquely David will be in their new life and ministry at the First Congregational Church, United Church of Christ, Fort Lauderdale, Florida. Donations were taken to benefit Providence Intown Church Association and the RIAGO Scholarship Fund. David was presented with the Chapter’s Anna Fiore-Smith Award for excellence, dedication and leadership, an award that he had originally helped create in recognition and now in memory of his dear friend Anna. In turn he spoke of how much the Guild has meant to him and how he has been able to serve from wherever he happened to be in his amazing music ministry career.

David has served our chapter as Dean, as Treasurer, and as head of the Regional Convention committee, as well as District Convener for the New England Region I AGO. We wish him well and will miss his creative, uplifting and inspirational leadership. Godspeed, good friend.

## FROM THE DEAN

“How do you feel about people talking during the prelude?” is the one frustration that I am most asked by so many organists. The question is often accompanied by sentiments such as “I feel like a doormat on Sunday.” Well, the answer to the question is quite simple: it is rude to talk over someone who is playing, and it is rude to talk when someone might be praying. That said it is quite another matter getting people to see it in that light.

Our society places music in the background constantly as a backdrop for other events: music for dining in restaurants, music for waiting in offices, elevators, or on the telephone, music to highlight products in commercials, music to energize people at sporting events, and so on. Go to a celebrity concert and everyone is applauding and screaming during the music; so who is listening? And now, people are getting into accidents because they are listening to their iPods while driving and crossing the street.

Given that dynamic, it should not be a wonder why music in church would be thought of any differently, especially in churches so focused on the “Word” that *(continued on page 4)*

## MARCH EVENTS

**Friday, February 26, 8:00pm:** The Rhode Island Chapter of The American Guild of Organists presents **Stephen Hamilton**, organist for the historic Church of the Holy Trinity in New York City, in a performance of **Marcel Dupré's** *Le Chemin de la Croix* "The Stations of the Cross" (1932) with the poem by Paul Claudel (1911) narrated in French with English translation. *The Diapason* wrote of Stephen Hamilton, "Hamilton's playing is fluid and virtuosic, and he knows how to coax the loveliest sounds from the...organ." Cathedral of Ss. Peter and Paul, Providence.

**Saturday, February 27, 7:30pm:** Newport Baroque presents harpsichordist **Paul Cienniwa** in a recital featuring a world premiere: *Partita No. 1, Op. 97* by Larry Thomas Bell, and works by Bach, Couperin, D. Scarlatti. Pre-concert lecture at 7:15 pm by Mr. Bell. Hawes Room, Trinity Church, One Queen Anne Square, Newport. \$25 General Admission (\$22.50 online); \$22.50 Students/Seniors/Military; \$10 Ages 6-18.

**Sunday, February 28, 3:00pm:** **The Gregorian Concert Choir with the Choir of Cranston High School West and Festival Orchestra** under the direction of **The Reverend Monsignor Anthony Mancini**, with **Philip Faraone**, organ, will present "A Concert of Sacred Music" for the Benefit of Bishop Tobin's "Keep the Heat On" Challenge. Cathedral of Ss. Peter and Paul, Providence. Tickets \$10. 401-331-2434.

**Sunday, March 7, 3:00pm:** Organ concert by **Frederick Jodry**, Music Director, First Unitarian Church of Providence, on the Ahlborn-Galanti AG3100 organ. Featuring works by Buxtehude, Mendelssohn, Bach and Vierne. Suggested donation of \$5. Reception follows. Newman Church, 100 Newman Avenue, Rumford; 401-434-4742.

**Saturday, April 10, 2:00pm:** **Newport Baroque** presents its 3rd Annual Royal Tea and Recital featuring recorder virtuoso **Héloïse Degrugillier** with harpsichordist **Paul Cienniwa** at Newport's world famous Hotel Viking. Enjoy a menu of freshly-made tea sandwiches, assorted scones served with Lemon Curd, assorted Tea Breads, Truffles and Petit Fours, Champagne or Kir Royale. Reservations requested by April 1. Tickets(\$40) may be ordered online ([www.newportbaroque.org](http://www.newportbaroque.org)) or at 401-855-3096. Hotel Viking, 1 Bellevue Avenue, Newport. Handicapped accessible. Discount for groups of six or more, call Newport Baroque.

**Sunday, April 18 at 3:00 pm:** Newman Congregational Church Choir's **Spring Choral Concert – Celebrating the 200 Year Anniversary of our Meeting House through American Choral Music.** Featuring works by Billings, Buck, Parker, Copland and Barber. **Geoffrey Greene**, music director, **Alisa Cassola**, soprano, **Barbara Youmans**, alto, **Neil Letendre**, tenor, **Paul Hutchins**, bass. \$10 suggested donation to benefit the music program. Delectable dessert reception follows. Newman Congregational Church, 100 Newman Avenue, Rumford, RI. 401-434-4742 or [newmanchurch@juno.com](mailto:newmanchurch@juno.com).

### CAPE COD EVENT

**Sunday, March 21, 3:30pm:** Honoring Bach's 325th Anniversary with a concert presented by Glorieae Dei Artes organists with preludes, fugues and choral based works from all periods of this great composer's life. E.M.Skinner organ in the splendid acoustics of the Church of the Transfiguration in Orleans, MA. tickets 508-240-2400 or [www.gdaf.org](http://www.gdaf.org).

## MUSIC FOR SALE

We've received an offer from Helen Whipple:

*Serving as a church organist since 1952 in Florida, North Carolina, and Massachusetts, I retired in December '07 although I substitute upon occasion. Anyway, I have lots of organ music and would like to sell - probably cheap. I also have stacks of music that belonged to Kenneth Morse. His son gave it to me for the Westport Point UMC.*

As the list is long, Doris Alberg has it available via e-mail for anyone interested in looking at the offerings, along with Ms Whipple's contact information.

## MEMBER NEWS

Welcome to new member **Susan H. Markham**, 109 Reservoir Road, Coventry, RI 02816; h 821-6786; [iplayinchurch@aol.com](mailto:iplayinchurch@aol.com)

Welcome back to **Reuel Gifford**, 94 Cowden Street, Central Falls, RI 02863, organist/director at St. William RC Church, Warwick; h 722-1761; w 339-3488 and to **May Grant**, 85 Oakland Avenue, Seekonk, MA 02771, and to **Richard Funk**, 521-7299 x611.

**Julie Tagen** will be serving at Mathewson Street Methodist during the search for David Clyde Morse's successor.

## MEMBER SPOTLIGHT

This month's member spotlight features a letter from Brink Bush on his trip to St. Sulpice, Paris.

Dear RIAGO Friends,

In November I performed two concerts in Paris, France. One was at the American Cathedral near the Champs-Élysées. That cathedral has served as the center of Episcopal church life for Americans residing in Paris since 1886 and is the cathedral for the Convocation of American Churches in Europe of the Episcopal Church in the US. It is a beautiful Victorian gothic building seating about 800 people. Its pipe organ, built by the great 19th Century French builder Aristide Cavaille-Coll, has been rebuilt and enlarged over the years. I performed Sunday, November 15th, at 5pm, followed by Choral Evensong. The Cathedral boasts having the best church choir in the city of Paris directed by Mr. Ned Tipton, organist



& choirmaster, who invited me. I performed the Toccata by Middelschulte and my own "Variations on a Theme of Paganini."

The following Sunday, I performed at the Church of St. Sulpice, the church in the movie, "The

DaVinci Code." Built in 1646 and finished in 1732, it is the second largest church building in Paris after Notre Dame Cathedral. During the French Revolution it was used as a dining hall. Built in the Romanesque style, it houses perhaps the greatest organ built by Aristide Cavaille-Coll (1862), 5 keyboards and approximately 10,000 pipes. Franz Liszt made a pilgrimage from Weimar, Germany, to see it when it was new. It still ranks as one of the greatest achievements of organ building in the world.

At St. Sulpice, I performed music by Wilhelm Middelschulte, Gerard Bunk, Sigfrid Karg-Elert and David Traugott Nicholai assisted by the title organist, Daniel Roth. The recitals serve as the postlude of the first mass and the prelude to the second mass. A large crowd stayed to hear me and many enthusiastic people greeted me afterward. Performing at St. Sulpice is the fulfillment of a life-long dream.

I played a couple of other organs, the Von Beckerath at the American Church, one of the best trackers I have ever played, the key action, quick and the release immediate, making it easy to get to the next note without having to wait for the former note to release. The plenums were beautiful enough to sustain a single movement of Bach—lovely flutes and soft solo reeds. The other organ was at Notre Dame D'Auteuil (<http://orgue.auteuil.free.fr/>), a wonderful Cavaille-Coll with 52 registers built in 1885—one of the most beautiful organs I've ever heard or played. The Organiste Titulaire, Frederic Blanc inherited the Duruflé legacy and graciously showed me the organ. While there, I played a few movements from my new piece and then he played the original version of the Lux Aeterna from the Duruflé Requiem from the manuscript, an organ piece re-arranged for the Requiem.

I was able to stay with a friend who lives on the Isle of St. Louis, one of the two islands in the middle of the Seine River in the middle of Paris. The other houses the Cathedral of Notre Dame.

I am glad to be back at home with the good people of the Cathedral of St. John and look forward to joyful music-making in 2010. I'm preparing a concert of new pieces for the month of April. Stay tuned for the exact date.

—Brink Bush

Link to sound file of the Middelschulte: <https://secure.logmein.com/f?Wlc1.mPnGW6rkQs7koKZ8aIrBx5GLhXznPbpljpaXBe>



*Pictured at the console of St. Sulpice are Daniel Roth (seated) and Brink Bush.*

*Pictured here: the interior of St. Sulpice*

## DEAN *(continued from front page)*

they simply don't know how to define a function for purely instrumental music, other than "playing softly while the pastor moves here or there" or "playing softly as people enter the church and greet their neighbors".

And that brings us to the point of conflict. For the organist, who lavishes as much time and attention on a prelude as a pastor for a sermon, the music represents the highest form of artistic praise and prayer, an exhortation to worship, and an inspiration for the soul. Why is it that others do not see it that way?

Well, first of all, some do see it that way. Not everyone is talking. Some people are praying, some are listening, and some are truly moved and inspired by the music. Because they are silent, they go unnoticed, even by those of us who are most thankful they are there. Secondly, it is important for everyone who works in a church to remember they serve others, and therefore we should always try to wear "the other's" shoes, in the sense of trying to understand how they see it.

For many people, their way of fulfilling The Great Commandment is to seek out and greet one another. Before church begins is that time for many. Part of any ministry, including a music ministry is the building of relationships that bridge people together, even though they may represent diverse points of view, beliefs, traditions, preferences and values. A thriving music ministry is not about music; it is about people.

So how does all this fit into the "prelude" issue? I offer no solutions, as different situations will offer differing solutions. But here are some thoughts that might help you in your situation. Talk to your pastor in a friendly and non-threatening way about what you are trying to achieve for the flock in your/his/her care through the prelude.

In a month of Sundays, try one where people enter silently and pray during the prelude, and another where they can greet and talk without having a prelude. Still, on a third there could be total silence with no music, and for good measure, one where we give in and allow talking during the prelude. After the month, have a discussion about how people felt on the given Sundays.

For some churches who have a separate area for greeting and coffee before church, it becomes easier to then enter the church in silence and reverence, while for other churches the prelude starts on the hour and is a part of the service. And, for a totally outrageous suggestion, try

substituting the prelude for the sermon. Most pastors today would be outraged at such a suggestion, but if one looks through lens of history, Bach's cantatas were in fact performed as a part of the sermon, with the texts written by Bach's pastors.

I am not actually suggesting this, but it does make for an interesting discussion. I have found that most situations are better served by having an informal light-hearted and friendly chat, as opposed to leveling all manner of complaints, threats, and other negative feelings. It is my hope for all that you feel valued in your ministries and in your music, and that you show the light of your faith to your congregations through what you play, sing and do for your faith communities. God bless.

## PLACEMENT LISTING

*Contact Howard Phelps (821-8475) for more information.*

Emmanuel Lutheran Church (ELCA) 11/09  
24 Berwick Street, Norwood, MA 02062  
The Rev. Edward Saling: 781-762-9457; 781-762-9057  
O/D \$24-25/hr (20 hrs) Wicks 2 Man 12 Ranks

Calvin Presbyterian Church 12/09  
126 Angell Road, Cumberland, RI 02864  
Pam Marcil: 401-333-0355  
O/D \$10000 Moller 2 man 7 rks

## MUSIC OF RHODE ISLAND

The Rhode Island Pipes CD features Rhode Island organists playing noteworthy Rhode Island instruments. Only \$18.50! See performer and venue details online at [www.riago.org](http://www.riago.org). Contact Julie Tagen to order.

### SUBMISSIONS

Deadline: 20th of each month  
Submissions: Send Word or Text files to [aallard@ccri.edu](mailto:aallard@ccri.edu) or to Althea Allard, 166 Suffolk Ave., Pawtucket, RI 02861.  
Advertising: Word doc, PDF (print ready), JPG (high resolution), TIFF, or EPS. All files should be grayscale at 300 dpi resolution.  
Email to [camacphee@gmail.com](mailto:camacphee@gmail.com).

### ADVERTISING RATES

1/4-page ad (3.5"W x 5"H): \$18  
1/8-page ad (3.5"W x 2.5"H): \$10  
Flyers you provide (for RIAGO members): \$10  
Make checks out to RIAGO and mail to Althea Allard by the 20th.