



VOX OCEANA

MAY 2010

NEWSLETTER OF THE RHODE ISLAND CHAPTER OF THE AMERICAN GUILD OF ORGANISTS | VOLUME XLIII, NO. 5

RI CHAPTER OFFICERS AND APPOINTMENTS 2009-2010

Dean, Stephen Martorella
885-0623
steve.fbc@verizon.net

Sub-Dean, Kevin DiLorenzo
385-9943
kdilorenzo@stmarynewport.org

Secretary, David Cranmer
781-3359

Treasurer, David Cyle Morse
486-0244

Membership, Doris Alberg
365-7273

Auditor, Joe Gama
942-6144

Auditor, Jean Richard DuPont
434-8476

Education, Brink Bush
245-4065

Historian, Peter N. LaMoria
723-6974; 726-2600

Placement, Howard Phelps
508-224-8475

Newsletter, Althea Allard
728-4431; aallard@ccri.edu

Website, Doris Alberg
dalberg1@cox.net

Chaplain, Fr. Doug Spina
434-4060; 434-7030

Regional Councillor,
Lary Grossman
elg@bradygrossman.com

MEMBERS-AT-LARGE

2010
Jan Aubin: 721-5318
Jackie Gourd: 828-4057

2011
Jeff Allard: 447-9035
Laura Jensen: 787-3032

2012
Kathy Hart: 837-8873
Philip Martorella: 885-3431

www.riago.org

www.agonewengland.blogspot.com

FROM THE DEAN

DEVELOPING A MUSICAL LINE

One advantage that singers have over everyone else is that they develop a beautiful sound before anything else. Because their voice is their instrument, that must come before all else. When they finally get done “warming up” they can consider looking at some notes and actually sing something. Here again the singer has an advantage. While keyboard players have to grapple with getting all the notes of the chord right, the singer only has to worry about one note at a time, and can therefore grasp more notes and shape a musical line much more easily than his or her accompanist. Since most hymns are written in four part harmony, hymns in general are a genre of music that often suffers from a lack of sensitive playing, which ironically is the cause of much insensitive singing. Consider, for example, the term often used to describe hymn singing: “After a moving and expressive anthem, the choir then ‘belted out’ one of their favorite hymns.”

I would like in this month’s column to suggest a different approach. Let’s take the hymntune *Slane* (Be Thou my Vision). Just play the melody (no chords and no feet), and let your fingers lift off the key where you would take a breath if you were singing. Now we are just going to add a pedal line. If you know the hymn, don’t even look at the chords. With one pedal-tone each downbeat, play a line downward by step from the tonic, using the diatonic scale of whatever key you are playing in: Do – ti – la – sol – fa – mi – re – (now head back up to...) mi – fa – sol – la – ti – (back down) la – sol – IV ½ -note V ¼ -note – I or fa, sol, do to cadence. What we have created is a linear counterpoint to our melody merely by roaming up and down the scale. What we have accomplished is to play two melodic lines without thinking about a chord. We now have a glimpse into the singer’s world.

At this point if you have not done so already, throw your hymnal out (not literally, of course). Let’s take our counterpoint and merely using our ear to guide us: let’s use our left hand to play one harmony (two note interval) per bar. You will discover that a single sonority might serve for two bars in a row (i.e. tonic for bars one and two), and that often only one of the harmony tones might need to be changed, as for example in bar 3 holding the 3rd of the chord common to both bars two and three and just moving the 5th scale tone to the 6th (doubling the pedal). There we have it – the whole enchilada, but it should sound different to you, because you arrived at the final version from a linear, contrapuntal way of thinking rather than a harmonic way of thinking which often has us so concerned with groping for chords, that we forget about beautiful lines.

Try this out and drop me a note how it worked out for you. If you’d prefer a printout of the above exercise in score form, just email me and I can send it as a picture file. If there is sufficient interest we can develop workshops on a variety of techniques for natural playing with more musicianship. Our chapter is here to serve you; let it work for you. Come to the annual dinner and let’s chat. Hope to see you there.

—Steve

NOTE: annual dinner to be announced—watch for information.

EVENTS

Saturday, May 1, 8:00 pm:

Schola Cantorum Boston, Frederick Jodry, Director; final Providence concert of this season features Tomas Luis da Victoria: Missa Ave Maris Stella, Motets of Duarte Lobo and Manuel Cardoso, Villancicos of Guerrero. Holy Ghost Church, Atwells Ave and Knight Street, Providence Tickets at the door: \$20 general, \$15 seniors, \$7 students. 401-274-5073

All Saints' Memorial Church Mid-Week Concert

Series: May concerts will be held on Wednesdays (May 12, 19, and 26) at 3:00 pm in the church sanctuary (674 Westminster Street, Providence; 401-751-1747). These half-hour concerts are free and open to the public. Artists include Frank Mitchell Bush, piano (May 12), Rebecca Silliman, flute and organ (May 19), and Enno Fritsch, organ (May 26). Free parking; handicapped accessible.

Sunday, May 23, 3:00 pm:

The First Baptist Church in America is honored to present an afternoon recital of one of J.S. Bach's greatest masterworks, J.S. Bach's *Partita No. 2* in D Minor, by one of the world's most respected musicians, violinist **Arturo Delmoni**. The recital will be free and open to the public; voluntary contributions may be made afterwards.

Arturo Delmoni is one of the most celebrated artists of his generation. His remarkably distinctive violin playing embodies the romantic warmth that was the special genius of the great virtuosi of the golden age. Yo-Yo Ma describes Delmoni as "an enormously gifted musician and an impeccable violinist. His playing style is unique, and his gorgeous sound is reminiscent of that of great violinists from a bygone era." Glenn Dicterow, concertmaster of the NY Philharmonic, says, "Delmoni's playing always goes right to the heart, and his charisma is irresistible." Richard Dyer of the *Boston Globe* wrote: "It's hard to imagine how the violin could be much better played than Delmoni did—he plays with astonishing speed, lightness, fluency and sweetness of tone." Dr. Delmoni plays a violin made by J.B. Guadagnini in 1780.

Saturday, June 5, 7:30 pm:

Newport Baroque presents String Quartets of Haydn and Mozart at Trinity Church, One Queen Anne Square, Newport. \$25 General Adm. (\$22.50 online); \$22.50 Students/Seniors/Military; \$10 Ages 6-18. Handicapped accessible. Tickets, directions, parking, info: www.newportbaroque.org, 401-855-3096

Tuesday, June 8th, 7:30 pm:

RIAGO will sponsor Serbian organist **Dragana Nesic** in an organ and piano recital at Pilgrim Lutheran Church, Warwick. Music by Sweelinck, Rheinberger, and Serbian composer Vera Milankovic. Ms. Nesic is a 2007 graduate of the Academy of Music in Belgrade, and has given solo recital tours throughout Sweden, Slovenia, Italy, Germany, Romania, Croatia, and Serbia. Dragana has also recorded for several radio stations, such as RTS, Radio Novi Sad, and Radio Belgrad. Suggested donation \$5. For more information, contact Kajsa Teitelbaum at 401-739-2937.



ELSEWHERE IN NEW ENGLAND:

Sunday, May 23, 4:00 pm: Diana Norton-Jackson will present a solo organ recital including works by J. S. Bach, American women composers, Goemanne, and Vierne on the new Letourneau tracker organ at the Church of Christ at Dartmouth College, Hanover, NH.

Sunday, May 23, 3:30 pm: Pentecost Organ Concert: Gloriae Dei Artes Organists perform a concert for the Feast of Pentecost, features works by J.S. Bach, Olivier Messiaen, and Dan Locklair on the E.M. Skinner Pipe Organ at the Church of the Transfiguration, Orleans, MA. Tickets: 508-240-2400.

SAVE THE DATE – JUNE 12 & 13

Gerre & Judith Hancock and Thomas Murray
Perform In Concert for Church Anniversary

To celebrate the 10th Dedication Anniversary of the Church of the Transfiguration, Gerre and Judith Hancock will perform a Duo Recital/Demonstration on the church's E.M. Skinner Pipe Organ on Saturday, June 12 at 11:30 am. The celebration continues the next day: on Sunday, June 13 the Hancocks will accompany the Service of Holy Eucharist at 11 am, and Thomas Murray performs In Concert at 3:30 pm. The Church of the Transfiguration, a basilica-style church on the shores of Cape Cod Bay, is located at 5 Bayview Drive, Orleans, Massachusetts. The E.M. Skinner Organ was built by Nelson Barden Associates, Boston. For tickets call 508-240-2400.

DEAR FRIENDS OF RIAGO,

It's hard to believe that I've now lived in Fort Lauderdale for almost two months. March is a wonderful time to move here – the days have been warm, sunny and breezy. First Congregational Church is exactly one mile from the ocean so I drive by it frequently to see its beauty and take in the air.

Thank you from the bottom of my heart for presenting me with the Anna-Fiore Smith Award on February 21. This is truly an honor for me and I am very proud to display it in my new office and to tell my new friends about the people of RIAGO and the many things we did with each other to support our profession, especially in looking at ways to encourage new organists.

Thank you, also, for all of you who attended the February 21 concert at Mathewson Street United Methodist Church as well as those who sent regrets and well wishes. I am thankful and delighted that the offering received, when split with Providence Intown Churches Association (PICA), has brought \$763.28 to RIAGO. All in all, along with the heartbreak of leaving, the event was full of fun and I feel truly blessed that so many of you came on that cold afternoon.

As any of you who have ever moved to a new community already know, there are wonderful and loving people everywhere and I have certainly found this in the community of my new church, a church that almost found extinction in the past couple of years but is now in a growing phase. I am particularly excited about being a part of this process. On July 4, I will officially become a member of the United Church of Christ and am already in process for full ordination, perhaps as early as the fall of 2011.

My last “thank you” is to all of you who truly cared for me over the Providence years and worked with me to share our wonderful Rhode Island with those who attended our Regional Convention in 2007 – and for all of your thoughts, prayers and energy during my cancer treatments and subsequent recovery.

May God bless you as you continue to support each other as the RIAGO. I send you my very best wishes, peace and love,

David

PROFESSIONAL DEVELOPMENT

The AGO Committee on Continuing Professional Education is seeking submissions for students to perform for a **Master Class on 20th/21st Century American Music** that will be held on July 8 from 1:00-2:30 p.m., at St. Paul's Lutheran Church, as part of the pedagogy sessions during our upcoming AGO National Convention. The master teacher will be Dr. Jonathan Biggers, Professor of Organ at the State University of New York at Binghamton. This is a wonderful opportunity for your students to perform and to learn from one of the featured convention artists. Please submit via e-mail to Jack Mitchener jmitchen@oberlin.edu by **May 15**, the name of each student you wish to be considered and the work each would be prepared to perform. We would like to present a wide range of repertory that is germane to organ study of all ages and abilities; we welcome students from the high school, undergraduate, and graduate levels. Approximately five students will be chosen; each will have an opportunity to practice on the organ at St. Paul's Lutheran Church.

The Association of Anglican Musicians will hold its annual national conference in Hartford from June 20-24, bringing more than 200 of the nation's church musicians together around the theme “Affirming the Human Spirit.” Highlights will include a three-choir performance of Flor Peeters' *Missa Festiva* and Joseph Jongen's *Mass, Op. 130*, a performance by internationally acclaimed early music vocal ensemble Pomerium co-sponsored with the Hartford AGO Chapter, a plainsong evensong, a Woolsey Hall organ recital and choral evensong. More info at www.aamhartford2010.org

OHS National Convention, Pittsburgh, PA, June 21-26 will feature more than two-dozen historic organs heard in Pittsburgh and colorful towns and neighborhoods. Performers include Peter Guy, Kevin Birch, Thomas Murray, Paul Jacobs, and Wolfgang Rubsam. More info at www.organsociety.org/2010

The Greater Bridgeport AGO Chapter is sponsoring, along with the New Haven and Fairfield West Chapters, the **2010 Region I Pipe Organ Encounter** June 27-July 2. Everyone that has participated has raved about the impact on the forty students 13-18 years of age who are privileged to participate. They have put together an exciting line-up of recitalists, faculty, key-events, and venues, for our New England students to learn, and have fun. Please look at our extensive POE website for this event at www.agoevents.org/2010/poe/region-1

PLACEMENT LISTING

Contact Howard Phelps (508-224-8475) 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

St. John's Episcopal Church 4/10
3 Pleasant Street, Sutton, MA 01590
The Rev. John D. Betit: 508-865-3103; 508-277-0685
O/D \$12500-\$13000 2 Manual Tracker

SUBSTITUTE LISTINGS

REPORT ANY CHANGES TO HOWARD PHELPS

AVAILABLE SUNDAYS

Clarke, Margaret: 401-726-4128 (all)
Funk, Richard: 401-521-7299 x611 (all)
Gage, Christopher: 401-632-1863 (all)
Larkin, Brian: 401-272-8318 (all)
Lide, Mary Jane: 401-714-0011 (all)
Norton-Jackson, Diana: 401-783-0402 (no RC/weddings, \$150 min.)
Phelps, Howard: 508-224-8475 (no RC)
Tagen, Julia L.: 401-885-7438 (all)
Westhaver, Verna: 401-683-2636 (all, interim)
Wiant, William: 401-683-3178 (all, weddings/funerals)
Zimmermann, Amy: 301-529-0136 (all)

NOT AVAILABLE SUNDAYS

Allard, Jeff: 401-447-9035 (funerals)
Boucher, Paul: 401-837-4802 (weddings, funerals, including RC)
Bush, Brink: 401-245-4065 (weddings, funerals)
Cienniwa, Paul: 508-676-8483 (\$150 min)
Conboy, Lois: 401-658-3838
Hart, Kathy: 401-837-8873 (weddings, funerals, accompanist)
Markham, Susan: 401-821-6786 (weddings, funerals)
Martorella, Philip: 401-885-3431 (weddings, funerals)
Nicholson, Nancy: 401-521-9097 (no Sunday AM)
Nolan, Robert: 401-884-7172 (weddings, funerals, non-Sun. services)
Rankin, Jane B.: 401-884-0669 (funerals)
Sobaje, Martha: 401-626-0099 (weddings, funerals, no RC)
Tagen, Julie: 401-885-7438 (weddings, funerals)
Teitelbaum, Kajsja: 401-965-3304 (Org./Soloist-weddings, funerals)
Yoreo, Dorothy: 401-246-1223 (all)

MEMBER MATTERS

Congratulations to **Susan Markham**, newly appointed organist/director at the Thompson Congregational Church.

Howard Phelps has moved: 25 Picket Fence, Plymouth, MA 02360; 508-224-8475; howard703@verizon.net

Joy Hamilton is retiring this month. She writes that she has a very nice parlor (pump) organ completely restored by Fred Reinhardt of Woonsocket. It has four lovely stops, including a vivid bass stop. She would like to sell it or donate it with a statement given for the IRS. Joy also has organ music she offers at a most reasonable price. Her contact information is in the Membership Directory. She will be focusing her interest on her new Steinway M and plans to offer lessons to a few adult students in the fall. Good luck, Joy, in your next chapter!

David Clyde Morse sends along his new address: 3310 SW 16th Ct., Fort Lauderdale, FL 33312. His phone is still 401-486-0244. David will continue his association with RIAGO as a dual member. (See letter on page 3.)



SUBMISSIONS

Deadline: 20th of each month
Submissions: Send Word or Text files to 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.

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.