

THE COUPLER

THE DEAN'S MESSAGE



Building connections

So a friend is visiting us this weekend, the daughter of one of my oldest friends -- I'll call her Sarah. She's an acting student living in New York City, bright, engaging, energetic, with a lovely, fun spirit. Inevitably, during our conversations, I keep remembering moments with her mother from our 25 years of friendship. I first met her mother in Charleston, WV, my hometown, where we were both working after university and living as housemates.

Because Sarah's mother and I have stayed in touch and visited each other over the years either here in the U.S. or in southern Germany (where they're from), I've watched Sarah grow up at a distance -- infrequent moments, bits and pieces, in pictures. And as I've never had children, it's interesting to watch Sarah and other friends' young ones in their development and successes.

Today on the Metro, we were talking about her current program of study. She mentioned that her
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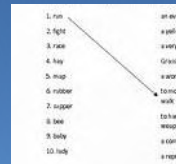
November 2021

In This Issue

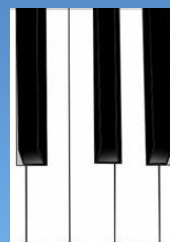


The Member Spotlight shines on one of our chapter board's members-at-large, Adam Graham.

Let Me Tell You: Chapter historian Irv Lawless recounts some less-than-stellar moments at Kennedy Center organ demos.



Free organ scores are available, thanks to the generosity of our chapter members.



November features a large lineup of organ recitals in the DC area. (For the most up-to-date listings, check our website at dcago.org.)

Mark Your Calendar!

Our November program is on earning AGO certification.

See Page 2

Studio 32 is going Nov. 29 to Grace Episcopal Church in Georgetown.

See Page 3

CHAPTER NEWS

November AGO certification class

For our November program, we will join the Northern Virginia chapter for an AGO certification workshop. It will be offered both in person and online on Tuesday, Nov. 16, at 7:30 pm.

Dr. David Kelley, an AGO certification officer who has earned the Associate and Choirmaster distinctions, will lead the workshop at the Episcopal Church of the Good Shepherd, 9350 Braddock Rd. in Burke.

To register, send an email to novaago@gmail.com. Include:

Name and email

Certification of interest:

--CAGO (Colleague)

--AAGO (Associate)

--ChM (Choirmaster)

--FAGO (Fellow)

And whether you will attend in person or online.

Details on AGO certification are available at [Certification \(ago.org\)](http://Certification(ago.org)).



American Guild of Organists
District of Columbia Chapter

DC AGO

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2021-2022

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THE COUPLER

A monthly newsletter
published by the DC chapter
of the American Guild of
Organists.

Send submissions to
dcagochapter@gmail.com.



December party

The DC Chapter will hold a holiday gathering at the home of Robert Church, our treasurer.

The party will run from 6:30 to 8:30 pm on Monday, Dec. 6 at 3562 13th St. NW, Washington, DC.

Light food and refreshments will be provided, as well as fellowship and singing around the piano

Free street parking is available and the house is a 10-minute walk from the Columbia Heights Metro stop. For safety reasons, only vaccinated members may attend. RSVP to Rob at rmchurchdc@gmail.com by Nov. 30.

MORE Chapter news



November 29, 2021

<p>7:00PM GRACE EPISCOPAL 1041 WISCONSIN AVE NW WASHINGTON, DC 20007</p>	<p>8:00PM RITZ HOTEL BAR 3100 SOUTH STREET NW WASHINGTON, DC 20007</p>
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A DAVID MOORE 1981
2 MANUALS
22 RANKS

Studio 32
 WWW.DCAGO.ORG

Studio 32, a monthly chapter program, features an informal open console session followed by drinks at a nearby watering hole. Come meet your fellow organists! No reservations needed. Each console is open to all to experience as they desire – looking; playing a hymn, composition or improvisation; or just listening. Those wishing to play should bring appropriate footwear.

HELP US SPREAD THE WORD!

2022 Service Playing Competition

Jan. 8, 2022



**American Guild of Organists
 District of Columbia Chapter**

See Page 14 for application requirements and details.

First Prize \$5,000

Second Prize \$2,500

Sponsored by:

Schoenstein & Company Organ Builders

The District of Columbia Chapter of the American Guild of Organists

St. Paul's Parish, Washington, DC

Application deadline is Nov. 15; the final four contestants will be selected and notified by Dec. 1.

Member spotlight

Adam Scott Graham, chapter board member-at-large

What got you interested in the organ?

I first heard the organ in my great-grandmother's church as a child. The organ was rather dreadful but masterfully played by Kathy Ritchie Toole. Kathy was very supportive of me playing the piano in church and often would invite me up to the piano to play a duet with her that I was learning. Then in my pre-teen years my family switched to a larger church with a dynamic graded youth music ministry, fabulous choir and this absolutely brilliant organist! Later I would be encouraged by Dr. Dale Krider to play the chimes on this four-manual organ and turn pages for the prelude/postlude. I was in awe watching him each week. When he left for another appointment, I was rather crushed as the new musician was not at all interested in encouraging me along my musical journey and even



said, "I didn't have a large pipe organ to practice on, why should you?" The examples of generosity, hospitality and mastery of Kathy and Dale combined with the uninspiring hostility of the latter musician showed me the type of musician I wanted to be and made me more determined than ever to become an organist.

What is your professional and educational background?

My college days were cut short to help raise my nieces. Needing a flexible schedule and wanting to continue my education, I ended up studying privately with current or former college professors--

choral conducting, organ, piano, theory, music history, improvisation and jazz. It was a lot cheaper and easier to focus without distractions from peers.

Since then I have been honored to play for presidents, including for Dr. Ellen Johnson Sirleaf's presidential inauguration in Monrovia, Liberia; to conduct the University of Liberia Alumni Chorus in concerts around the world; to lead music for the Episcopal Church Women's triennial meeting as part of The Episcopal Church convention; and to even be listed as one of "DC's top 5 Messiah Concerts not to be missed" by the DC Performing Arts Examiner.

Presently, I serve First Presbyterian Church of Arlington as director of music. Before Covid we had two choirs, handbells and a concert series focused on providing a welcoming space for African-American and LGBTQ+ musicians.

What do you love about the organ?

Absolutely everything! The highs and lows, the almost inaudible nature of the box closed with only a
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II Flute Celeste to the loudest en chemade and every color between, the ability to lead and accompany, the flexibility to play a bass part or a melody with my feet, and the power to evoke any feeling in a way no spoken word could. I love that the organ is there at our baptism and at our funeral, it's there at our happiest of times as well as our lows, it's present in our spiritual as well as recreational lives (church/public space), and it makes one really think about so many things other than just the instrument -- the room, acoustics, location of divisions, etc. It's the ultimate instrument!

What is the organ's biggest challenge?

Remaining relevant! Organists have a profession that takes us away from our loved ones on practically every holiday, means we can't really afford to take vacations outside the summer, is very time-consuming, takes years far beyond any other four-year degree, is one of the seemingly least appreciated financially and yet when absent is complained about. It certainly doesn't paint a very welcoming picture for younger people to want to pursue, especially when one can have a two-year degree and become a radiologist making a base salary of \$45/50k, void of 15+/- years prior of private lessons that average \$25-30k of out of pocket over the years, with benefits, and where work doesn't pile up while away on vacation.

Then there's the other issue of the organ not having changed much at all over the years and our own reactions when someone tries to do something radical and different from the norm. Instead of celebrating such attempts, too often I hear my peers picking them apart and trying to compare them to the tiny box the organ has been in, pardon the pun. The best example is the one and only Virgil Fox and how controversial he was bringing the organ into the times with performances, styles, tempi, etc. Some loved it and some couldn't stand it. I'm not sure we've really tapped into the full potential of the organ even still... which leads me into the next question.

Why are you an AGO member?

Because the AGO is a beacon of hope for someone like me--hope that the instrument that has so strongly influenced my life will go on, that a plethora of resources are available, and that there is a desire to introduce young musicians to the organ. I have found the majority of AGO members to be radically welcoming to other musicians, and being a part of that is completely rewarding.

What do you like to do when you are not on the organ bench?

I thoroughly enjoy putting together specialty cakes--yet another thing that takes quite a bit of skill, attention, determination, creativity and imagination. When not on the bench or in the kitchen, I can be found in the gym or walking around a park with my dog, Giovanni, a 2-year-old Patterdale terrier. I have an affinity for go-go music and admittedly am one of those who will stop at a red light and subject you to the bass from my car audio system. Sorry in advance! LOL.

What are your aspirations in serving on our chapter board?

Thankfully we have a diverse board! Diversifying our membership and programming is of high importance to me and I feel that our board members are also committed to that. If we look at the most successful chapters, they have a broad range of programming balanced with education, and an openness to include different styles of instruments, from digital to hybrid to pipe to Hammond! My hope is that we will get to know one another a little bit better and foster everyone's development--for as a musician, one never stops learning!

Editor's note: Adam is the host of our chapter's monthly Studio 32. See Page 3 for details.

Let Me Tell you

By chapter historian Irv Lawless



As curator of the Kennedy Center organs, Irv hosted weekly demonstrations from 1973 to 1985 of the Concert Hall's Filene Organ, a three-manual, 76-rank Aeolian-Skinner that has since been replaced. Each week a guest organist would play. According to Irv, most of these demos were successful. And then there were others. We'll let him tell you:

The basic format was: I would start with a single pipe, blow in it (photo at left), and then play the same pitch on the organ, explaining that this was but one pipe in a set. Then I would explain stops and sounds, building up to the registration of the guest organist's opening piece – usually Bach or something else polyphonic. Then I explained strings, celestes and solo and color stops. The guest organist would play a piece showcasing these.

Then Jimmy Boyce, a theater organist, played several popular, often seasonal pieces to help the audience relate to the organ. Finally the classical organist would play a major work, usually ending up at full organ. Afterward people were invited to come on the stage for a closer look at the console and to ask questions.

Usually 90 to 100 people attended. During the summers it would be up to 400. In the Christmas season we had some demos with 900 people attending.

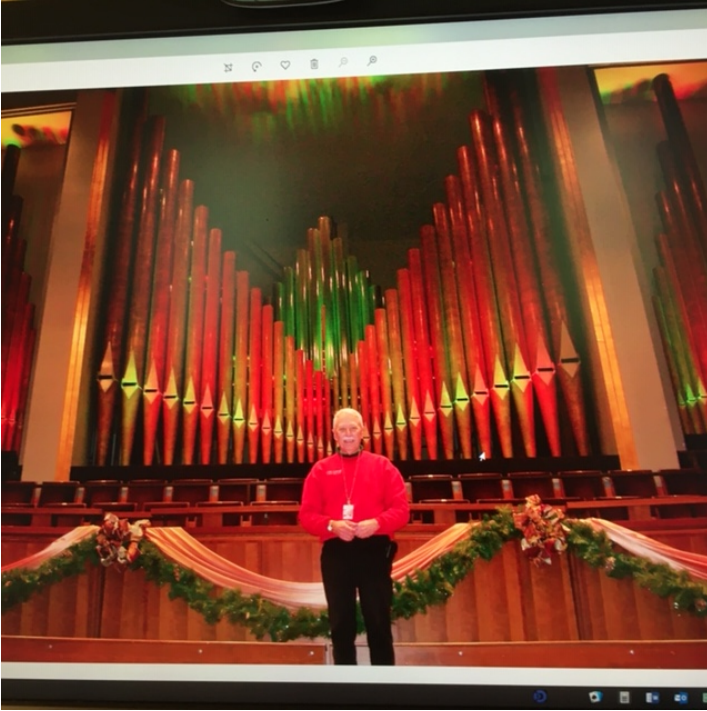
One very good organist "de-composed" on the stage right after his first piece while taking his bow and noticing that Virgil Fox was sitting in the audience. Fox was in town practicing for a recital the next evening and decided to come to the demo.

Another time, cleaning people started to vacuum seats in the upper galleries. As I had the microphone, I looked up and said, "Excuse me ... Hi there." The cleaners turned the vacs off momentarily, shouted "Hi" back, and resumed vacuuming, not noting there was a program going on before an audience.

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One program was taped for “Voice of America.” The cameraman had a very bright light bar on his camera. He came up from behind the console to get a shot of the organist’s face and blinded the musician in mid-performance.

One of the classical organists strenuously objected to the non-classical organ music and was rather unpleasant during the program.



Once in mid-program, as I announced the next piece, the organist went behind the console to get his music. He did not notice that the console “plug in” pit was open and instantly disappeared from the audience’s view. Fortunately, he was not hurt – just annoyed and amused.

Another time in mid-program, I was introducing the next music selection when someone in the basement threw the circuit breaker to cut the blower off and we had no organ.

A then-well-known DC organist who had most of the literature committed to memory did not tell me what he was going to play for the final piece. He said, “Oh, just announce something.” So I did, and he said, “I don’t feel like playing that.” Awkward moment!

Another well-known DC organist did not appear at the beginning of the program. When he was to play, he calmly walked on the stage, motorcycle helmet and jacket in hand, strolled to the console, sat down and, as usual, played flawlessly.

One poor student, who had practiced the Bach Fugue in G Minor very well, totally lost it three times at the pedal entry. I explained to the audience that playing in front of a live audience at the Kennedy Center at 18 years old was somewhat stressful.

On one occasion, the left aisle was being re-carpeted and people were asked not to sit on the far left. Somehow, two people managed to sit there. A “by the rule” usher tried to make them move, and a full-blown fight erupted during the program.

One time, after the program, I was interviewed by a Washington Post reporter. I mentioned that I believed people should be able to see the organ up close, and if a chance was available, I would let them try playing it. The reporter wrote that after the demos, I just “let people come up and play it.” The next week dozens of people were waiting after the program with music and organ shoes!

(Photo above: Christmas 2011. The final photo of the Aeolian-Skinner before its removal.)

Free Organ music available

Several of our chapter members have donated used organ music to be made available to chapter members.

Scores are being listed in each month in the Coupler. The first batch ran in the October Coupler, which can be viewed at dcago.org under the Media tab.

Send an email to pathenry33@gmail.com if any of the music interests you. The scores can be picked up by appointment or mailed to you.

We ask that you send a donation to cover postage and, if you wish, a gift for the Potomac Organ Institute, an initiative by the DC, Potomac and Northern Virginia chapters that pairs piano students wishing to learn the organ with volunteer teachers. Donations should be sent to DC AGO, PO Box 39179, Washington, DC 20016. If you later decide you do not want the music, share it with someone else.

Harold Gleason's Method of Organ Playing Fifth Edition--pristine condition
 Trois Pieces by Jean Alain, Alphonse Leduc
 Carillon by Leo Sowerby, H.W. Gray St. Cecilia Series
 Crown Imperial Coronation March by William Walton, Oxford Music
 Suite Medievale by Jean Langlais, Editions Salabert
 Au Soir de l'Ascension du Seigneur by Paul Benoit, J. Fischer (2 copies)
 Eight Preludes on Old Southern Hymns by Gardner Read, H.W. Gray
 Fifteen Pieces founded on antiphons by Marcel Dupre, H.W. Gray
 Twentieth Century Hymn Tune Settings Set 1 by James Biery, MorningStar Music Publishers
 Choral (extrait des 4 Pieces pour Orgue) by Joseph Jongen, Durand S.A Editions Musicales
 Twelve Hymn Preludes Set 2 by Seth Bingham, H.W. Gray
 Complete Organ Works Vol. 1 by Jean Titelouze (1563-1633), Belwin Mills
 Pange Lingua for organ by Virgil Thomson, G. Schirmer
 Toccara on O Filii et Filiae by Lynwood Farnam, Theodore Presser Co.
 Divinum Mysterium by Richard Purvis, Leeds Music Corp.
 The Christmas Tree by Franz Liszt, arr. E. Power Biggs, H.W. Gray St. Cecilia Series
 Of the Father's Love Begotten by David N. Johnson, Augsburg Publishing
 Suite for Organ by Frantisek Tuma (1704-1774), ed. C.H. Trevor, Oxford Organ Music
 Four Preludes by Franz Tunder (1614-1667), Edwin Kalmus
 The Church Modes, Modes VI-VIII Tonus peregrinus service music by Camil Van Hulse, Concordia Publishing House
 Easy Modern Organ Music Book 2--Six pieces by British composers, Oxford University Press
 Modern Organ Music Book 2--Five pieces by Contemporary Composers, Oxford University Press
 Preludes and Fugues by Johann Krieger (1652-1735), Belwin Mills Publishing
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French Masters of the Organ--revised, annotated and figured by Marcel Dupre, (Masters Music Publications Inc.) Clerambault, Couperin, Dandrieu, Daquin, de Grigny, Le Grand, Titelouze, Gigault, Couperin, Lebegue, Marchand
 Eastman Organ Book Vol. 1, improvisations by Aune, Owolabi, Fraser, Kim, Musicantus Press
 Three English Song-Preludes for Organ by Alan Bush, Oxford University Press
 Variationen uber Stille Nacht, heilige Nacht fur Orgel by Hermann Schroeder, Musikverlag Alfred Coppenrath
 Improvisation on God Rest You Merry, Gentlemen by Myron J. Roberts, H.W. Gray Publications St. Cecilia Series
 Ten Ancient Christmas Carols for organ arr. Willard Irving Nevins, Harold Flammer Music Publishers
 Organ Music for Christmas Vol. 1 arr. Willard Irving Nevins, Harold Flammer Music Publishers
 An Organ Chorale Partita on Veni Emmanuel by Mangham David Lehr, Edition Ars Nova, Goes, Holland
 Old French Organ Music edited by Martin Neary, Oxford University Press
 A Century of American Organ Music 1776-1876 Vol. 3 edited by Barbara Owen, McAfee Music Publication
 50 Four-Part Little Fugues Vol. 2 by Johann Ernst Rembt (1749-1810), Belwin Mills Publishing
 Organistenpraxis Heft 1: 54 Satze fur Orgel Manualiter--Hollenhagen & Griehl, Hamburg
 Handel to Grieg, Ten Quiet Preludes for Organ, arr and compiled by Willard Irving Nevins, H.W. Gray
 Liber Organ--early French organ masters Vol. 1 (Edition Schott 1343) Titelouze, LeBegue
 Masters of the Italian Baroque for Organ, ed. Berj Zamkochian (GIA Publications) Albinoni, Banchieri, Cima, Frescobaldi, Marcello, Martini, Pasquini, Pescetti, Scarlatti, Zipoli
 Spielbuch fur Kleinorgel (C.F. Peters) Pachelbel, Krieger, Murschhauser, Walther, Sorge
 Teaching Choral Sight Reading by Jack Boyd
 2 copies of Music for Sight Singing Second edition by Robert W. Ottman
 Suite Breve by Jean Langlais, S. Bornemann
 Adagio aus der dritten symphonie by Anton Bruckner transcribed by Hermann Keller, CL Schultheiss
 Trois Pieces Breves by Maurice Lenormand, Alphonse Leduc
 Pentecost Improvisation on Gregorian Themes by Everett Titcomb, B.F. Wood Music
 Credo in Unum Deum by Everett Titcomb, B.F. Wood Music
 Dorian Prelude on Dies Irae by Bruce Simonds, Oxford University Press
 Persian Suite for Organ by R.S. Stoughton, White-Smith Music Publishing
 Tanglewood Tales Suite for Organ by R.S. Stoughton, White-Smith Music Publishing (3 copies)
 Pastorale by Darius Milhaud, H.W. Gray
 Five Organ Preludes by Louis Lewandowski, Hatikvah Music Publishing Jewish Instrumental Music Series
 Fantaisie sur des Vieux Noels by E. Devernay, H. Herelle
 Our American Heritage--Organ Voluntaries for the Church Service by American Composers, Volumes 1 and 2, edited by Jon Spong, Electro-Voice

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Scenes from 'The Life of Christ' by Jon Spong, Electro-Voice
 Noel Ardennais by C. Jacquemin, Herelle
 Method of Organ Playing by Ernest Doublas, J. Fischer & Bro.
 Symphonie de la Passion by Paul de Maleingreau, Editions Maurice Senart (2 copies)
 Melodia by Jan Nieland, Edition Heuwekemeijer, Amsterdam
 Tweeded Passacaglia by Herman Strategier, Wed.J.R. Van Rossum, Utrecht

A Psalm of David by Salomone Rossi, Transcontinental Music Publications
 Cinq Invocations by Henri Dallier, Henry Lemoine
 Prelude on 'Rorate Coeli' by Anthony Bernard, Novello
 Meditation from Six Liturgical Pieces by Isadore Freed, Transcontinental Music
 The International Organist--Original Compositions for the organ by well-known European and American Composers, edited by Robert Leech Bedell, Edward B. Marks
 Six Pieces pour Grand Orgue by E. Commette, S. Bournemann
 Scherzo in F Major by Heinrich Hofmann arr. for organ by E.H. Lemare, Breitkopf & Hartel
 Premiere Symphonie pour Orgue by A. Maquaire, J. Hamelle
 October Twilight by Henry Hadley, Carl Fischer
 Toccata Basse for pedal solo by Robert Leech Bedell, Elkan-Vogel Co.
 Eklog by A. Walter Kramer, Arthur P. Schmidt Co.
 Low Mass for All Saints Day by Paul de Maleingreau, Editions Musicus
 Suite Mariale by Paul de Maleingreau, Oxford University Press
 Opus Sacrum by Paul de Maleingrau, J&W Chester Ltd.
 Suite pour Orgue by Paul de Maleingreau, A Durand & Fils
 Adoration by Felix Borowski, Theodore Presser
 10 Pedal Studies by H. William Hawke, Elkan-Vogel Co.
 Sortie in D Minor by James H. Rogers, G. Schirmer
 Arioso by Jean Pasquet, Sprague-Coleman
 Toccata pour Orgue by H. Nibelle, Henry Lemoine
 March of Victory by M. Moussorgsky transcribed by Harold Vincent Milligan, Arthur P. Schmidt Co.
 Praeludium, Trio, Ciacona by Otto Sandberg Nielsen, Edition Dania Kobenhavn
 33 Favorite Organ Solos for church and general use, G. Schirmer Inc.
 Everybody's Favorite Organ Masterpieces edited by Robert Leech Bedell, Amsco Music Publishing
 Trois Poemes Bibliques by Raymond Moolaert, Jean Delvigne
 Four Bach Organ Transcriptions by Harvey Gaul, J. Fischer & Bro.
 Andante Moderato from Concerto Grosso No. 1 by Ernest Bloch arr. by Charles H. Marsh, CC Birchard and Co.
 Adoration and Lamentation from the Sacred Service for the Sabbath Eve by Mario Castelnuovo-Tedesco, Leeds Music Co.
 Toccata en Do by Julian Zuniga, Editions Le Roux
 Sonata da Chiesa by Hendrik Andriessen, Edward B. Marks
 Praeludium No. 1 by Frank Campbell-Watson, M. Witmark & Sons
 Hymnus by A.V. Fielitz, Associated Music Publishers
 Sixteen Postludes from the works of JCH Rinck edited by Gordon Balch Nevin, J. Fischer & Bro.
 18 Konzertbearbeitungen by Sigfrid Karg-Elert, FEC Leucfart

ORGAN recitals

Consider sharing this schedule with your neighborhood listserv and friends!

Friday, Nov. 5, 12:15 pm: Organist David H. Brock (Zephyr Springs, NV) comes home to Washington to perform works of Dudley Buck and Jean Langlais, along with his own transcriptions of music by G. F. Handel and Scott Joplin ("The Maple Leaf Rag"). National City Christian Church, 5 Thomas Circle NW.

Sunday, Nov. 7, 5 pm: Choral Evensong for All Saints', St. Andrew's Episcopal Church, College Park.

Wednesday, Nov. 10, 7:30 pm: Music by chapter member Ronald "Trey" Walton will be featured at a new monthly music-theater series at St. Thomas' Parish, 1517 18th St. NW, co-sponsored by the Alliance for New Music-Theatre. The program will include a conversation about a new music-theater work, "Visions of Zion," which digs into the little-known history of two adjacent black cemeteries in Georgetown. The Alliance has commissioned composer Walton and librettist Jarrod Lee to produce the full work, which will be featured in a series of performances premiering as part of DC Emancipation Day on April 16, 2022, and then as an immersive theater work in May 2022 in Georgetown. To register for the November program, click here: <https://www.eventbrite.com/e/the-music-of-ronald-walton-with-selections-from-voices-of-zion-november-tickets-195525079777>.

Friday, Nov. 12, 12:15 pm: In a program titled "Fantastical Beast," organist David K. Houston (College Park) performs music by J.S. Bach, Olivier Messiaen, André J. Thomas, and Calvin Hampton. National City Christian Church, 5 Thomas Circle NW.

Saturday, Nov. 13, 4 pm: Adam Detzner performs at St. Columba's Episcopal Church, 4201 Albemarle St. NW. Masks required for concert attendance.

Sunday, Nov. 14, 4 pm: Gabriel Galdo, second-place winner in the AGO's 2021 Mid-Atlantic Region Young Organists' Competition, plays a recital at the Franciscan Monastery of the Holy Land, 1400 Quincy St. NE.

Monday, Nov. 15, 7:30 pm: Grace Episcopal Church organist Francine Mate and Italian organist Salvatore Pronesti present a dual recital to celebrate the 40th birthday of the A. David Moore organ at Grace, 1041 Wisconsin Ave. NW. Two hours of free parking with Grace validation available at the Colonial Garage for AMC Cinema at 3171 K St.

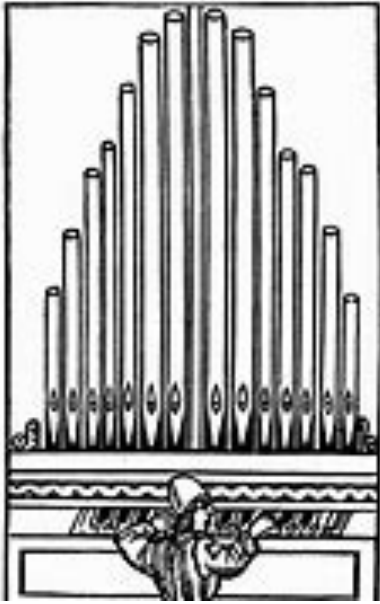
Wednesday, Nov. 17, 12:40 pm: Matthew Cates, of Winston-Salem, NC, on St. Matthew Cathedral's Lively-Fulcher Great Organ following the 12:10 pm Mass. This concert will be both open to the public, with CDC guidelines observed, as well as [livestreamed](#) on the [Cathedral YouTube channel](#).

Friday, Nov. 19, 12:15 pm: Chicago organist Alan J. Hommerding will play a recital that includes a "Simeon Suite," three pieces based on the biblical Canticle of Simeon by Flor Peeters, Johannes Brahms and Dietrich Buxtehude, along with a Sonata by Felix Mendelssohn and Hommerding's own setting of a Psalm without Words (65:11-12). National City Christian Church, 5 Thomas Circle NW.

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Sunday, Nov. 21, 5 pm: Thomas Sheehan, organist and associate director of music at the National Cathedral, presents a recital at St. Luke Lutheran Church, 9100 Colesville Rd. in Silver Spring. The program will include a transcription of the Overture to St. Paul by Felix Mendelssohn, Five Dances of Calvin Hampton, and works by Thomas Oboe Lee, Angela Kraft Cross, Trevor Weston and Dietrich Buxtehude.



Sunday, Dec. 5, 5 pm: Lessons and Carols at Christ Church Episcopal, 118 N. Washington St., Alexandria.

Sunday, Dec. 12, 4 pm: Kimberly Hess, ceremonial organist at Arlington National Cemetery, plays a recital at the Franciscan Monastery of the Holy Land, 1400 Quincy St. NE.

Sunday, Jan. 9, 4 pm: Andrew Johnson, a graduate student at the Peabody Conservatory, plays a recital at the Franciscan Monastery of the Holy Land, 1400 Quincy St. NE.

Sunday, Jan. 30, 7 pm: Dedicatory organ recital played by Nathan Laube at Christ Church Episcopal, 118 N. Washington St., Alexandria.

Sunday, Feb. 6, 5 pm: Choral Evensong with prelude recital by Bryan Holten, Christ Church Episcopal, 118 N. Washington St., Alexandria.

Sunday, Feb. 13, 4 pm: Apex Brass of Washington, DC, plays a recital at the Franciscan Monastery of the Holy Land, 1400 Quincy St. NE.

High School Organ Festival and Competition

The 10th annual University of North Carolina School of the Arts/Piedmont AGO High School Organ Festival & Competition will be held in Winston-Salem, NC, Jan. 28-30.

The festival weekend will feature workshops, master classes, recitals and the annual competition. This year's recitals and master classes will highlight music of César Franck celebrating the bicentennial of his birth.

The deadline to register is Friday, Dec. 17.

All high school students in the U.S. are eligible to participate and compete. Information, including the online registration form, is available at <https://www.uncsa.edu/music/events/organ-festival.aspx>.

Any questions should be directed to Timothy Olsen, professor of organ at UNC, at olsent@uncsa.edu.

Please share this information with any organ teachers and students who might be interested.

Positions available

Please advise the web administrator at pathenry33@gmail.com if any position has been filled. For the latest in listings, see our chapter website, dcago.org.

District of Columbia

Minister of music: East Washington Heights Baptist Church. \$27,000 a year. Two Sunday services. Click [here](#).

Director of music ministry: Christ United Methodist Church. \$400 per week. Click [here](#).

Maryland

Organist: Faith United Methodist Church, Rockville. 20 hours per week, Thursday choir practices, one Sunday service. Salary commensurate with experience. Send resume, link to videos of accompanying a choir or soloist, leading a hymn during worship and an organ voluntary (total time for combined links not to exceed 15 minutes) plus three references to office@faithworkshere.com. For more information, call the church office at (301) 881-1881.

Full-time director of music ministry: Our Savior Lutheran Church, Laurel. Click [here](#) or go to the Career Center on agohq.org.

Virginia

Full-time director of music: St. John the Beloved Catholic Church, McLean. \$80k to \$100k per year. Rodgers 3-manual hybrid pipe organ, built/installed in 2005. Click [here](#).

Music and worship coordinator: Mount Vernon Presbyterian Church, Alexandria. 8-10 hours per week. \$10,000 yearly. Click [here](#).

Organist: Aldersgate United Methodist Church, Alexandria. 12 hours per week. \$12,000-\$15,000 yearly. Click [here](#).

Director of music: Clarendon Presbyterian Church. 10-15 hours per week. Click [here](#).

Worship leader: Restoration Church – Loudoun, a branch of Floris United Methodist Church in Herndon. \$30,000-35,000 per year. Click [here](#).

The Dean's Column

From Page One

third-grade teacher told her she could not sing and should take up an instrument instead of choir--a sad pronouncement that Sarah has since proved wrong. She loves to sing and she's taken class singing and a few voice lessons. At parties she sings karaoke with her friends.

She explained that as acting students, the future screen and stage stars are pushed to pursue various artistic endeavors: various types of acting for multiple venues and styles, dancing and choreography, vocal development in singing and speaking -- you can imagine the gamut of expression.



I had a thought: Why not find a colleague in NYC who could help the young talent find her voice by singing in a parish choir? In the process, even if for only a year, she could work to develop her technique, stamina and breath; perform some gorgeous sacred literature; feed her soul with connection to a community; and have some good, clean fun. It would require a substantial commitment of time and energy but without the fees for a teacher. Considering all the other expenses of students, this is a good option.

This led me to question what I am doing myself here at my work in College Park, and what our AGO chapter is doing to help young musicians in their formation—especially the formation of their vocational understanding and commitment. Are there ways we can use our facilities to provide students with rehearsal and performance space? How can I stay engaged with our music interns so that they are doing more than just filing music and playing a prelude occasionally? How do we as a chapter incorporate our new Young Organist Initiative members so that they choose to remain subscribing members in years to come?

One way is through connection and building healthy relationships. We must support our young organists, pianists, composers and choral singers and help provide opportunities for them to explore their boundaries and possibilities. I hope you will join me and the chapter leadership in working to build connections and relationships that will lead to inclusion and community.

Some food for thought--and action.

All the best to you,

David

National Competition in Service Playing

Jan. 6-8, 2022

Sponsored by the DC Chapter of AGO, Schoenstein and Co. Organ Builders, and St. Paul's K Street, Washington, DC

Competition Guidelines:

Preliminary Recorded Round

Candidates submit video or audio digital recording of a live performance with their local singers, to include

1. Wie lieblich sind deine Wohnungen (How lovely are thy dwellings) by Johannes Brahms
2. Hymn of their choice with singers
3. Solo: The Call (from Five Mystical Songs by Ralph Vaughan Williams) with soloist
4. Psalm setting of their choice, recorded with singers; either
 - a. Responsorial style with antiphon and accompanied solo verses or
 - b. Anglican Chant

Submission qualifications and deadline:

Open to all American citizens under age 30 at the time of application.

Applicants must submit a scan of their US passport or state-approved ID.

Submission deadline for preliminary round: Nov. 15, 2021.

Submission fee of \$35 payable to DC Chapter AGO or via Paypal

Submission location: via Dropbox, details coming

Selection of Four Finalists:

Candidates will be notified of their qualification by Dec. 1, 2021.

Housing in Washington, DC, will be provided for finalists for three nights.

Live Competition Jan. 6-8, at St. Paul's K Street:

Finalists arrive Jan. 6 or 7 to work on the organ for three hours each.

Friday 6-10 pm: Finalists rehearse with a local choir in 45-minute increments.

Saturday 10-noon: Public lecture-workshop by Professor Thomas Murray on accompanying Benjamin Britten's "Rejoice in the Lamb."

Lunch on your own.

1-3:30 pm: Finalists perform publicly with a local choir conducted by Dr. Jeffrey Smith
Jury deliberation and announcement of winner

6 pm: Dinner with judges, finalists and committee

Repertoire for live Final Round

1. Vocal solo. Choose one from
 - a. Ex ore innocentium by John Ireland
 - b. Clouds and darkness or He delivered the poor (from Hear my Words) by C.H.H. Parry
 - c. Easter (from Five Mystical Songs by Ralph Vaughan Williams)
2. Psalm setting. Choose one from
 - a. Anglican Chant of at least 6 vv
 - b. Responsorial Psalm of at least 4 vv
 - c. Gregorian Introit Antiphon including verse and Gloria
3. German choral or Genevan psalm tune of candidates' choice
4. Hymn composed after 1830 of candidates' choice
(Items 3 and 4 should include at least three stanzas, with introduction, interlude and free harmonization, as if accompanying an enthusiastic congregation of some 200.)
5. One of the following:
 - a. Magnificat and Nunc dimittis in A by C.V. Stanford
 - b. Give unto the Lord by Edward Elgar
 - c. Sanctus and Agnus Dei from Gabriel Faure's Requiem
 - d. Te Deum from Collegium Regale by Herbert Howells

Panel of Judges

Professor Thomas Murray

Dr. John Walker

National Cathedral Canon Michael

McCarthy

Prizes

\$5,000 1st Prize provided by Schoenstein & Co.

\$2,500 2nd Prize provided by Schoenstein & Co.

NEW MEMBERs

We welcome new chapter members Jialun Yang, Peter Braccia, Jimmy Gregory and Nathan Ringkamp. All joined through the AGO's Year of the Young Organist initiative. For more information on the Year of the Young Organist, go to [AGO Young Organists \(yearoftheyoungorganist.com\)](http://www.yearoftheyoungorganist.com).

Life Members

Blanche Curfman
 Nancy Dodge
 Robert Grogan
 Eileen Guenther
 Irv Lawless
 Kenneth Lowenberg
 Albert Russell
 Donald Sutherland
 David Hearne (deceased)

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Mission, Vision, and Value Proposition

The mission of the American Guild of Organists is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ.

The vision of the American Guild of Organists is to engage, support, and uplift every organist.

Value Proposition (A Value Proposition is simply a promise of value to be delivered—a statement of the specific benefits you can expect through AGO membership.)

As a member of the American Guild of Organists you can

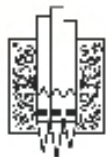
- **connect** with other organists
- **enhance** your skills as an organist and choral conductor
- **celebrate** the organ in historic and evolving contexts
- **discover** news of the organ and choral world online and in *The American Organist*
- **nurture** new organists of all ages
- **share** knowledge and expertise
- **enjoy** camaraderie at chapter events and conventions
- **find** inspiration and challenge
- **receive** encouragement from colleagues
- **experience** great organs and organists
- **access** career opportunities and job listings
- **earn** professional credentials through AGO certification

Approved by National Council May 9, 2016; revised by National Council June 7, 2016.

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