

# THE COUPLER

## THE DEAN'S MESSAGE



### Improvising on singing

A day or so ago, one of our colleagues wrote to me inquiring about current choir rehearsal guidelines and concerns. These days of re-emergence, like the days of Brood X, may be laden with anxiety and renewed freedom, both.

I want to share with you our experiences at St. Andrew's Episcopal Church in College Park. If you would like to share your re-emergence and re-invigorating for your concert series, teaching studios or choir programs, please send us an email.

With guidance from the Centers for Disease Control, denominational and diocesan guidelines, as well as word from the American Choral Directors Association (ACDA), St. Andrew's has resumed in-person, indoor rehearsals. The singers, though still masked, are so pleased to be singing together again in a space where they can hear one another (outdoors was a difficult and unrewarding option).

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JUNE 2021

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### Mark Your Calendar!

Our newly elected board members for 2021-2022 will be installed Tuesday, Sept. 21, at 7:30 pm in a tri-chapter ceremony hosted by the Northern Virginia chapter.

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## CHAPTER LEADERS FOR 2021-2022

Congratulations to our board members for 2021-2022. Voting was conducted May 1-5. The new officers will be installed Sept. 21 at 7:30 pm in a tri-chapter ceremony hosted by the Northern Virginia chapter. A big thank you to the nominating committee: Clarice Snyder, convener; Michael Clarke, Eileen Guenther and Rebecca Yoder.

**Dean:** David Houston

**Subdean:** Paul Byssainthe Jr.

**Treasurer:** Rob Church

**Secretary:** Diane Heath

**Membership liaison:** John Nothaft

**Coupler editor/Web page administrator:** Pat Henry

**At-large members:** Adam Graham, Francine Maté, Samantha Scheff and Rebecca Marie Yoder

**Archivist (by appointment):** Irv Lawless

**Consulting historian (by appointment):** Margaret Shannon

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### Music swap coming

Have you spent some pandemic hours going through your music files, putting aside pieces you no longer play or want?

We are planning an organ/choral music swap for chapter members. This will offer a chance to clean out your files, explore new repertoire and raise funds for a new scholarship program. Start building those stacks!



American Guild of Organists  
District of Columbia Chapter

### DC AGO Board of Directors

**Dean**  
David Houston

**Secretary**  
Thomas Cowan

**Treasurer**  
Rob Church

**Membership liaison**  
Jeff Kempskie

**Historian**  
Irv Lawless

**Website manager**  
Pat Henry

### The Coupler

A monthly newsletter  
published by the District  
of Columbia Chapter,  
American Guild of  
Organists

Pat Henry,  
Editor

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or for newsletter  
submissions:  
[dcagochapter@gmail.com](mailto:dcagochapter@gmail.com)

## MEMBER SPOTLIGHT

### **Paul Byssainthe Jr., subdean for 2021-2022**

#### **What got you interested in the organ?**

It feels as if the organ has been a part of my life for as long as I can remember.

Like many of us, I started out on piano when I was 4 or 5 years old and became interested in the organ pretty soon thereafter thanks to my father. He has been an active church musician at my home church on Long Island (NY) since I was a young boy and gave me plenty of opportunities to learn and play both piano and organ.

The first organ that I learned on at home was a Hammond C-3. We eventually got a two-manual Allen organ in my teenage years as I started to get more serious about learning repertoire.

#### **What is your educational and professional background?**

I actually grew up intending to become a medical doctor just like my dad. However, I think that I fully realized my passion for music during my undergraduate studies at Andrews University in Michigan and never looked back! During my time there, I studied organ under Kenneth Logan, a University of Michigan graduate under Marilyn Mason.

I stayed at Andrews to pursue my master's degree, initially in organ, but ended up completing coursework for a conducting degree under the tutelage of Stephen Zork and Claudio Gonzalez.

After leaving Michigan, I spent a couple of years in Nashville. And yes, I did indeed perform quite a bit of country music. I then spent two years in NYC, before settling here in the DMV in 2015.

I have been serving as choral director and organist at Sligo Seventh-day Adventist Church in Takoma Park since the fall of 2015. I have also worked at Gaithersburg Presbyterian Church, as well as a variety of interim stints, including a present interim post at Christ Lutheran DC.

I have also continued my education with a graduate performance diploma in organ from Peabody Conservatory in 2019. In May I completed my first year of study in the DMA program at Peabody, also in organ.

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**What do you love about the organ? What is the biggest challenge?**

I have always been drawn to the power and majesty of the instrument. There is no other instrument like it. I am always in awe as well of the great versatility and breadth of the organ, from the boldness of the reeds to the most delicate flute stops. I think this is also the biggest challenge for us. Of course, there are incredible technical demands, but I think that we are constantly challenged by the uniqueness of each instrument that we play. The variance of sounds and textures from one organ to another requires a certain aural development and flexibility that is unique to our discipline. And I love it!

**Why are you an AGO member?**

I joined the AGO for a sense of community and belonging. I wanted to be able to engage and interact with other lovers and practitioners of the organ.

I also want to find ways to increase interest and awareness of our instrument among the broader public. We get to play such a fascinating instrument and the more people who can share in this experience, the better.



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

I love sports, so when I'm not on the bench, you can usually find me engaged in some type of sporting activity. I have taken up golf in the past few years and I try to get out to the driving range or on the course as often as I can.

I also enjoy working on other non-organ musical projects or entrepreneurial ventures so that keeps me out of trouble.



**Wanted: Archiving space**

Our chapter archives are outgrowing their space at National City Christian Church. Archivist Irv Lawless reports that he needs room for at least five file cabinets and space to sort through materials with the assistance of chapter member Margaret Shannon. Do you know of a church willing to provide a safe, dry room for storage and working? If so, please send an email to [dcagochapter@gmail.com](mailto:dcagochapter@gmail.com).

**And thank you!**

## HAPPY BIRTHDAY, AL!

Our chapter wishes a happy birthday to lifetime member Al Russell, who turned 90 on May 15.

To learn more about Al, check out this [interview](#) with Lorenz Maycher published in the Diapason in September 2007. It starts with this preface by Charles Callahan:



Among his many admiring colleagues, Albert Russell is considered not only a prince of the organists' realm, but as a gentleman's gentleman. These attributes are rare enough in this day, but they are uniquely combined with great humility, affability and graciousness.

Those of us who have been fortunate enough to know him for years know also of his dry wit and wonderful good taste. His recently released Aeolian-Skinner Legacy recording enables his outstanding musicianship to be shared with a new following of fans, all of whom will be delighted that he has generously given this fascinating interview.

– Charles Callahan  
Orwell, Vermont  
July 2007

### Early Keyboard Music for Sale

Five volumes published by the American Institute of Musicology in its Corpus of Early Keyboard Music are offered for sale. They measure 11 3/4 inches long and 9 1/4 inches wide and have heavy paper covers. Condition is excellent. Prices vary. For details, call: 202-526-2220.

No. 1: Keyboard Music of the 14th and 15th Centuries, 52 pages.

No. 4: Hieronymus Praetorius, Organ Magnificats on the Eight Tones, 81 pages.

No. 8: Keyboard Dances from the Earlier 16th Century, 59 pages.

No. 20: Giovanni Paolo Cima, Partito de Ricercari and Canzoni Alla Francese (1606), 90 pages.

No. 34: Annibale Padovano (c. 1527-c. 1575); Sperindio Bertoldo (c. 1530-1570); "D'Incerto" ("Uncertain" Composer), Compositions for Keyboard, 86 pages.



## LET ME TELL YOU

**By Kim Hess**

When Coupler editor Pat Henry asked if I would write a “Let me tell you” article, I wondered what I would write about. Upon reflection, many memories have come back to me. I hope you enjoy reading about them.

I began playing the organ at age 16 in my home parish, St. Michael the Archangel Catholic Church in Hollidaysburg, PA, on an 1896 John Brown, eight-rank, one-manual, tracker-action organ with a flat



pedalboard. One day I was playing a piece for Mass (most likely “Kumbaya” or “Keep in Mind,” or some such hymn that was standard Catholic repertoire back then) while my father leaned against the organ case where the power switch was oddly located at shoulder-height. He accidentally turned off the organ during the hymn. I realized what had happened as the organ began to fade away!

My first job out of college was at Stonehill College in Easton, MA. There, I played the A. David Moore 10-rank, two-manual, flat pedalboard organ in the small yet beautiful Mary, Mother of the Church Chapel complete with marble floors to bounce the sound around nicely.

Each summer, I would play for a week-long retreat for about 150 priests from the eastern half of the U.S. who belonged to the Congregation of the Holy Cross. One day during their daily Mass, the scripture passage of the day was Chapter 7 from the Book of

Tobit: “Eat and drink and be merry tonight, for no man has a greater right to marry my daughter Sarah than you, brother. Besides, not even I have the right to give her to anyone but you, because you are my closest relative. However, son, I must frankly tell you the truth. I have given her in marriage to seven husbands who were kinsmen of ours, and all died on the very night they approached her. But now, son, eat and drink. The Lord will look after you both.” Tobias answered, “I will neither eat nor drink anything here until you settle what concerns me.”

The priest who was reading became more and more animated, and a roar of laughter suddenly filled the chapel, lasting quite a while. Every time I now hear Chapter 8 from this book – “On their  
*Continued on Page 8*

wedding night Tobias arose from bed and said to his wife, 'Sarah, get up. Let us pray and beg our Lord to have mercy on us and to grant us deliverance' " (a passage commonly used for Catholic weddings) – I chuckle to myself about that day and think if the bride and groom only knew the backstory.

Of the many weddings I played at Stonehill during my seven-year tenure, one stands out. The bride was 45 minutes late, and as we musicians basically played a concert rather than a prelude, we wondered if she was going to show up. The groom was so distraught that once she arrived and the wedding began, he passed out cold right before the vows. Fortunately, after another several minutes, we were able to resume and they were married.



After Stonehill College, I worked at Georgetown University, which was perhaps my most challenging job. One big issue was that they had no designated office space for me and I had seven workspaces in four years. Some were offices and some were cubicles, but the funniest place they attempted to put me was in the kiosk next to the university's front entrance at Healy Gate. Thankfully, that was eventually deemed inappropriate. I guess they decided that I should continue as director of music and not director of hospitality!

Another workspace was in the basement of Dahlgren Chapel next to the crypt where the Dahlgren family is buried. Working there was unsettling, especially at night. The scariest night was when a group of students made their way through the underground tunnels of the university and ended up in my office. I was quite startled, as I had no knowledge of these tunnels or that one led into my office. Maybe the kiosk wasn't so bad after all.

For the past four years, I have been director of music and liturgy in Memorial Chapel at Joint Base Myer-Henderson Hall (aka Fort Myer). In October 2019, I gave a practice recital at Fort Myer in preparation for my recital the following month at St. Patrick's Cathedral in New York. I decided to play the recital as an extended prelude before the 5 pm Vigil Mass. As I was playing, the new chaplain's assistant began setting up for Mass and was attempting to turn on more lighting from the breaker box. Instead, she turned off the main power breaker to the organ and the sound suddenly stopped during the last piece.

I am also currently the ceremonial organist at Arlington National Cemetery. Not much shocking happens there because they run a tight ship, often beginning each of the four daily funerals in the Old Post Chapel up to 15 minutes early. Things are so well done and dignified, with bands playing, soldiers marching and horse-drawn caissons. However, one sad incident happened this past fall. Through an oversight by the family's funeral director, the remains of the deceased were not brought to the cemetery. As the family lived far away and the wait time to be buried at Arlington is very long, the funeral took place without the remains. This was difficult for all present.

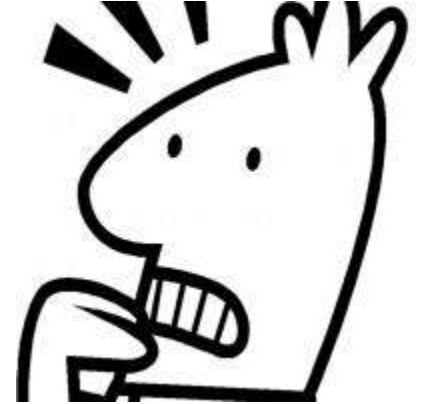
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The most famous person for whom I have played a funeral was the legendary actress Maureen O'Hara, who is buried in Arlington National Cemetery next to her husband, pilot Charles F. Blair Jr.

I would like to share this last story with you. On Aug. 7, 2019, I played a recital at Boardwalk Hall in Atlantic City on the world's largest organ. I practiced long hours and traveled there several times to register the intimidating instrument. Many family members, friends and the Suffolk, NY Chapter of the AGO were in attendance.

Halfway through, I heard a commotion behind me including engines running and loud beeping. When the piece ended, I turned to see a Bobcat loader and a hydraulic lift crane being operated on the football-field-sized floor. The workers had decided their lunch break was over and entered the hall with the heavy equipment full-steam ahead in the middle of my recital. Unbelievable!

I waited for them to be asked to stop and then continued, shaken up a bit, to the end of my program. I guess even the largest of the King of Instruments can have some serious competition!



I have other stories that are too outrageous for this newsletter, but if you take me out for a glass of wine sometime, I might tell you! (Like the time a priest asked me never to use Randall Thompson's "Alleluia" again as it sounded "orgasmic.")

## Now it's your turn...

*What is the weirdest...scariest...funniest... thing that has happened to you as an organist? Got a wacky wedding tale? We'd like to share some of your stories in our newsletter. Email them to [pathenry33@gmail.com](mailto:pathenry33@gmail.com). Please include a photo.*

***Patrick J. Summers, M.S.***

### **SUMMERS & ASSOCIATES, LLC**

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## AGO/QUIMBY REGIONAL COMPETITION

DC chapter member Andy Brown has been named the winner of the Mid-Atlantic AGO/Quimby Regional Competition for Young Organists (RCYO).

Andy advanced to the regional level after winning a virtual competition sponsored by the Potomac, Northern Virginia and Winchester chapters. The two competitors were asked to record their pieces with the help of a proctor. Those recordings were provided to judges Daniel Aune, Marvin Mills and Russell Weismann, who met online via Zoom April 17 to determine the winner. A video that includes the audio recordings is available

at <https://www.youtube.com/channel/UCR0E3ug1NoBCosioFUwB7gw/videos>.

Andy has been studying organ for nine years, currently with Chuyoung Suter at the National Cathedral. He is a senior at DeMatha Catholic High School, from which he will graduate with a diploma with distinction in the arts. Andy also has been studying trombone for eight years and plays



in his school's Wind Ensemble. He attended Pipe Organ Encounters Advanced 2019 in Houston.

Andy will be attending Baylor University this fall, studying with Dr. Isabelle Demers as an organ performance major.

Second-place winner Gabriel Galdo began piano lessons with his father at age 5. A few years later he joined his church's Children's Choir and has been a parish singer and accompanist ever since. At age 11 he began studying the organ with a few friends from the church choir and together they have put on several recitals. Gabriel is a home-school student, attending classes at Classical Cottage School in Winchester and the St. Francis de Sales CHRSM Homeschool Coop. He is an avid baseball player.

The Mid-Atlantic Regional Competition was held virtually May 10. Andy was the

sole competitor and provided an additional piece and a second hymn. Judges were Mary Beth Bennett, David Schelat and Vaughn Mauren.

Congratulations to Andy, who will record for the national AGO's June 27-July 2 online Organ Fest 2021 (<https://www.agohq.org/organfest>) and represent the Mid-Atlantic Region of the AGO as a Rising Star in Seattle in 2022. On Wednesday, June 9, Andy will give a recital after the 12:10 pm Mass at St. Matthew's Cathedral, 1725 Rhode Island Ave.

Members of the Chapter Competition Committee were John Widmann, Ronald Butts-Boehmer, Judy Connelly and Linda Beville.

--Clarice Snyder, Mid-Atlantic Region RCYO Coordinator

*Continued from Page 1*

The ACDA suggestions appear under the heading “Summary of Current COVID-19 Related Guidance” at <https://acda.org/resources-for-choral-professionals-during-a-pandemic/>. If you choose to follow these suggestions, be sure to consult with your pastor/rector and follow guidance from your local government. Also, please listen to your singers’ concerns, be supportive in the midst of fear and anxiety, and never use coercion to get them singing together again. Instead, cite the suggestions of the experts (ACDA and the National Association of Teachers of Singing) and scientific results, and offer alternatives and compromises to help your choir members ease back into singing together.

For a few weeks last fall and this spring, we were rehearsing together outdoors in our courtyard, and occasionally singing for eucharist (limited RSVP-only in-person attendance), our sound wafting in through open windows. However, now we are rehearsing indoors, with masks, for limited amounts of time, and all our singers are vaccinated. I am also live-streaming the rehearsal via Zoom for anyone who wishes to remain at home. We are keeping the airflow moving with the air conditioning on and windows open, and we rehearse in the nave for 30 minutes, then move to the parish hall for another 30 minutes. Due to limited time, I am requesting that singers review music at home, and we are choosing pieces that they mostly know quite well.

We are also singing for the Sunday evening eucharist (Sunday mornings remain on Zoom for another four weeks). We are positioned in the chancel as far from the congregation as possible and distanced from one another, masked, without congregational singing.

I have found that:

- The singers are more attentive to the mechanics of rehearsal. No one is taking our rehearsal time for granted; they want to be there, and they want to make the most of this time.
- Their listening is keen: to instructions, to tuning, to the mix of sound in the room, to rhythmic vitality. They are deeply listening and responding to one another.
- The singers are aware of the spaces between each, their own joy in singing together and the pain and difficulties of the past 15 months. They are aware of wonderful texts and poetry set to gorgeous music.

We have only a few weeks of in-person rehearsals remaining before summer vacations, and even though I do not want to lose this momentum, we all need a break. Several of our singers have regularly made recordings and met online for social time or singing over these past months. It is time for me as well as them to rest and retreat, to hike and swim, to prepare for the fall season.

I believe these few weeks of rehearsals now will feed our time together when we reunite in the fall for rehearsals and services. There is a time to wholeheartedly sing the Dan Schutte song “Here I am, Lord,” digging in to work and to build. Then, like perhaps now, there is a time to dance and sing to Blondie’s “Heart of Glass” or “The Tide Is High,” to enjoy ourselves with family and friends, to leave work behind for a while, eat some wonderful food, enjoy a sunset and the sound of the cicadas, and reimagine.

I wish you all the best in the coming weeks.

David

## COMMUNITY ORGAN EVENTS

**Wednesday, June 9, 12:40 pm:** Andy Brown, the 2021 first-place winner of the mid-Atlantic AGO/Quimby Regional Competition for Young Organists, will give a recital after the 12:10 pm Mass at St. Matthew's Cathedral, 1725 Rhode Island Ave. NW. Featured works include Allegro from Symphony No. 6 by Charles Marie Widor, Prelude and Fugue in A minor by J. S. Bach, Litanies by Jehan Alain, "Silence may be kept" and "The peace may be exchanged" from Rubrics by Dan Locklair, and Carillon de Westminster by Louis Vierne. Masks and social distancing will be observed. Also to be [live-streamed](#). For more information, visit the Cathedral [website](#). Donations accepted, but not required.

**Tuesday, June 15, 12:10 pm:** Church of the Epiphany posts a performance by organist Paul Byssainthe Jr. of Sligo Seventh-day Adventist Church in Takoma Park on Epiphany's [Youtube channel](#). He performs organ works for the celebration of Juneteenth.

**Sunday, July 4, 6 pm:** Andrew Vu, the assistant director of music of the Basilica of the National Shrine of the Immaculate Conception, will perform an organ recital. A carillon recital by Robert Grogan will precede the organ recital at 5:30.

**Wednesday, July 7, 12:40 pm:** Peter Bayer of the University of Toronto will play a recital at St. Matthew's Cathedral, 1725 Rhode Island Ave. NW. Masks and social-distancing will be observed. Also to be [live-streamed](#). For more information, visit the Cathedral [website](#). Donations accepted but not required.

**Sunday, July 11, 6 pm:** Leo Abbot of Boston will play a recital at the Basilica of the National Shrine of the Immaculate Conception. A carillon recital by Robert Grogan will precede the organ recital at 5:30.

**Tuesday, July 13, 12:10 pm:** Church of the Epiphany posts a performance by organist Jinsun Cho on its [Youtube channel](#). She will play Toccata, Adagio and Fugue in C Major (BWV 564) by J. S. Bach and Sonata on the 94<sup>th</sup> Psalm by Julius Reubke.

**Sunday, July 18, 6 pm:** Virgil Barkauskas of Melville, NY, will play a recital at the Basilica of the National Shrine of the Immaculate Conception. A carillon recital by Robert Grogan will precede the organ recital at 5:30.

**Sunday, July 25, 6 pm:** Lisa Mitchell of Reston, Va., will play a recital at the Basilica of the National Shrine of the Immaculate Conception. A carillon recital by Robert Grogan will precede the organ recital at 5:30.

**Tuesday, July 27:** Church of the Epiphany posts a performance by organist Mickey Thomas Terry of the Howard University faculty on its [Youtube channel](#). He will play works by Bach, Mozart, Liszt and two African-American composers, Mark Fax and Thomas Kerr.

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**Sunday, Aug. 1, 3:30 pm:** Stefan Donner of Vienna, Austria, will play a recital at St. Matthew's Cathedral, 1725 Rhode Island Ave. NW. Tentative program to include J. S. Bach's Prelude and Fugue in E Flat Major (BWV 552), César Franck's Fantasia in C Major, and Maurice Duruflé's Suite pour orgue, op. 5 Prélude, Sicilienne and Toccata. Masks and social-distancing will be observed. Also to be [livestreamed](#). For more information, visit the Cathedral [website](#).

**Sunday, Aug. 1, 6 pm:** Benjamin LaPrairie, associate director of music at the Basilica of the National Shrine of the Immaculate Conception, will play a recital. A carillon recital by Robert Grogan will precede the organ recital at 5:30.

**Sunday, Aug. 8, 6 pm:** Jonathan Embry of Helena, MT, will play a recital at the Basilica of the National Shrine of the Immaculate Conception. A carillon recital by Robert Grogan will precede the organ recital at 5:30.

**Sunday, Aug. 15, 6 pm:** Charles Higgs of Milton, GA, will play a recital at the Basilica of the National Shrine of the Immaculate Conception. A carillon recital by Robert Grogan will precede the organ recital at 5:30.

**Tuesday, Aug. 17:** Church of the Epiphany posts a performance by organist John Walthausen, First Presbyterian Church of Germantown, PA, on its [Youtube channel](#). He will play Fantasy in F minor by Mozart, Four Sketches by Schumann, and Fantasy and Fugue in B Flat Major by Alexandre Boely.

**Sunday, Aug. 22, 6 pm:** Peter Latona, director of music at the Basilica of the National Shrine of the Immaculate Conception, will play a recital. A carillon recital by Robert Grogan will precede the organ recital at 5:30.

*Members are encouraged to submit recitals and concerts to [dcagochapter@gmail.com](mailto:dcagochapter@gmail.com) for public listing on the DC AGO website as well as in the newsletter.*

## Music at Midday

Fridays, 12:15-1 pm at National City Christian Church, 5 Thomas Circle NW

Concerts are offered live (social distancing, masks required) and also broadcast on the NCCC [YouTube channel](#). Admission is free though donations are accepted.

Detailed information at [www.nationalcitycc.org](http://www.nationalcitycc.org) or contact the Rev. Dr. J. Michael McMahon at [mmcmahon@nationalcitycc.org](mailto:mmcmahon@nationalcitycc.org).

**June 4:** Sara Su Jones, violin, and Tatyana Stepanova, piano (Chicago)

**June 11:** PRIDE RECITAL: Christopher Reynolds, organist (Richmond)

**June 18:** Brent Nolte, organist (Circleville, OH)

**June 25:** David K. Houston, organist (College Park, MD)

## POSITIONS AVAILABLE

Please advise the web administrator at [pathenry33@gmail.com](mailto:pathenry33@gmail.com) if any position has been filled.

### District of Columbia

**Director of music:** St. Thomas the Apostle Catholic Church. Seeking organist who can conduct small vocal ensemble. Sunday Masses at 10:30 am and 5 pm. For more information, click [here](#).

**Organist and music director:** St. Mary Mother of God Catholic Church. Provide music for three Sunday Masses (9 and 10:30 am and 7:30 pm) and Holy Days. The church has a 130-year-old, recently restored two-manual mechanical action [Hutchings pipe organ](#). Send a cover letter and resume to Fr. Vincent DeRosa at [smmogpriest@gmail.com](mailto:smmogpriest@gmail.com).

**Full-time Catholic music director:** Joint Base Anacostia-Bolling. Saturday worship service, Sunday worship service and two rehearsals per week. For more information, click [here](#) or call 707-765-3969.

### Maryland

**Director of music (organist/pianist/director of choirs):** Oxon Hill United Methodist Church, Oxon Hill. \$382 per week. Email a cover letter and resume to [oxonhillumcmd@gmail.com](mailto:oxonhillumcmd@gmail.com).

### Virginia

**Full-time director of music/organist:** St. Luke Catholic Church, McLean. Three weekend Masses; adult, contemporary and women's choirs. Directing all aspects (planning, scheduling, fundraising and promotion) of the "Music in McLean" Concert Series. Applications are requested by June 10, as a start date of August 2021 is desirable. For details, click [here](#) and [here](#).

**Minister of music:** Christ the Servant Lutheran Church, Reston. Provide organ and/or piano music and direct the adult and handbell choirs for Sunday worship and special services beginning Sept. 1. One Sunday service at 10 am. Two-manual Rodgers digital organ and a Roland KR-977 digital piano. About 12-15 hours per week. Compensation and benefits negotiable. For details, click [here](#).

**Director of music:** Church of the Good Shepherd United Methodist Church, Vienna. \$10,000 - \$22,000 a year, 15-20 hours per week. One Sunday service at 10:15 am, Wednesday rehearsals. More information is available [here](#).

**Director of worship:** Church of the World Anglican, Fairfax. Select and lead music for worship and seasonal events. Build a team of accompanying musicians, recruit and develop informal parish choir. \$21,600 a year, 10-15 hours per week. Apply [here](#).

**Protestant service pianist/organist and Catholic Mass pianist/organist:** Fort Belvoir. Both are 1099 contractor positions with Music Ministry International. Apply at <https://music-ministry.jobsoid.com>.



## SAINT DOMINIC CATHOLIC CHURCH WASHINGTON, DC

“The Island”, as it was often called in the nineteenth century, consisted of the area now known as Southwest Washington. Members of the Order of Preachers— the Dominicans— have stood witness in this historic part of the District of Columbia for over 160 years. The present structure, designed by noted New York City-based architect Patrick Keely, was completed in 1875. Just a decade later, in 1885, a fire destroyed the church’s interior, which was quickly restored. At the same time, the church was adorned with a grand new organ.



We at Di Gennaro-Hart are pleased to announce that we have been commissioned by the Archdiocese of Washington to undertake a major restoration of the Hilborne L. Roosevelt instrument. Cousins to Teddy, Hilborne and his brother, Frank Roosevelt, were among the very finest nineteenth century American organ builders.

The project will include the replacement of the 1929 English style console with an “American terraced” console built according to current AGO standards. The console will offer a strong nod to the Roosevelts, particularly through the use of the engraving font that was commissioned by their firm. The present solid state control systems will be replaced with a 100 channel capture system and a new switching system with performance recorder. The reeds will be restored, numerous repairs will be completed, and the entire instrument will be thoroughly cleaned. A powerful Tuba stop, constructed by a shop that traces its roots to the Roosevelt firm, will be added.

Father Jordan Turano, OP, *Pastor*  
JC Cantrell, *Music Director and Worship Coordinator*



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# YEAR OF THE YOUNG ORGANIST

*Investing in the Future*

July 1, 2021–June 30, 2022

The AGO has declared 2021-2022 to be the Year of the Young Organist. One-year free Guild membership will be offered for all current, lapsed and new members under the age of 30. Events and new initiatives will be scheduled throughout the year. More information will be posted [here](#) soon. Please check back again.

SHENANDOAH UNIVERSITY'S


## CHURCH MUSIC INSTITUTE

An all-online conference for 2021!

Sessions June 20–24 | 7:30PM – 9PM (EDT)

Visit [www.su.edu/cmi](http://www.su.edu/cmi) to learn more and register.

Dr. Wayne L. Wold, Director


**SHENANDOAH<sup>®</sup>**  
 UNIVERSITY  
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**June 27–July 2 at 8 pm**

[Click here](#) and join us for an exciting lineup of performances featuring individuals from all seven AGO regions:

**RECITALS:**

- Christine Clewell
- Monica Czausz
- Nathaniel Gumbs
- Ahreum Han
- Jaebon Hwang
- Christopher Jacobson
- Nicole Keller
- Peter Krasinski
- Kevin Kwan
- Aaron David Miller
- Raúl Prieto Ramírez
- Kris Rizzotto

# AGO ORGANFEST 2021

*beauty endures*

Plus, this year’s virtual festival takes audience engagement and interaction to a new level with these offerings:

**WORKSHOPS**

- Organ Improvisation: Developing Skills and Techniques
- OrganPlus: Chamber Music

**ROUNDTABLE DISCUSSIONS**

- American Organbuilding: Present Trends and Future Predictions, moderated by Jonathan Ortloff
- Diversity and Equity: Widening our Repertoire in Sacred Music, Teaching, and Performing, moderated by Janet Yieh

**PIPETALKS**

- The 100th Anniversary Death Year of Camille Saint-Saëns
- The Organ Music of Florence Price
- Leo Sowerby at St. James Cathedral, Chicago
- Celebrating Marcel Dupré (50 Years after Death) and Jeanne Demessieux (100 Years after Birth)
- Meet the Editor: Oxford Hymn Settings Collection
- Meet the Editor: MorningStar African American Organ Music Anthology
- Liturgical Choral and Organ Music by Women: A Great Host of Composers and Amplify Female Composers
- A Pastoral Conversation on the Return to Singing
- Exploring the Hammond Organ
- Injury Prevention for Lifelong Music-Making

Attendees will have the opportunity to view the final round of the National Competition in Organ Improvisation and vote for an audience prize, mingle at Zoom after-parties, and more.



## NEW MEMBERS

Asher Hammond has joined our chapter. He is president of [Harbor Pipe Organs](#) in Baltimore (building, restorations, tuning) and is a dual member of multiple chapters. Welcome!

## LIFE MEMBERS

Blanche Curfman

Nancy Dodge

Robert Grogan

Eileen Guenther

Irv Lawless

Kenneth Lowenberg

Albert Russell

Donald Sutherland

David Hearne (deceased)

## Acoustic Design Services

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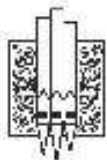
## THE COUPLER

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