

# THE COUPLER

## THE DEAN'S MESSAGE



### Spring cleaning

How long has it been since you cleaned out under the pedal board?

Years ago beginning a new position out in LA, I started with a cleaning binge. In the music suite I discarded dead plants, threw away stacks of copied psalms which had not been filed, and spent multiple hours putting the choral library back into shape. In the choir rehearsal room we ripped out the carpet and built-in risers (finding the skeleton of a dead opossum under the risers on the original hardwood floors!), and performed a thorough cleaning. At the organ console, I decided to clean under the pedal boards. Oh my.

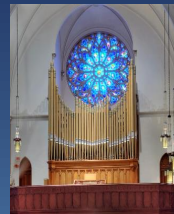
When I read Diane Heath's tale in a recent Coupler about pursuing an errant paperclip, I was reminded of what was under that pedal board, and much more!

In the past couple of years I've filled in for additional services at one of our local parishes – I know the priest but not my organ colleague.

*CONTINUED ON PAGE 15*

APRIL 2021

IN THIS ISSUE



Treasurer Robert Church discusses the organ at St Patrick's, featured in the improvisation workshop with Ronald Stolk.

3



Chapter member Michael Clarke describes a moment of coincidence and connection at the National Cathedral.

10



The Member Spotlight shines on Kelly Lenahan, who works with the Washington Ballet and Capitol Hill Chorale.

11

See our latest compilation of job listings in the area.

16

### Mark your calendar!

Our chapter is electing 2021-2022 officers in early May. See Page 8 to learn about the candidates and watch your email for voting instructions.

## CHAPTER NEWS



**THE BAKER CARILLON IN FREDERICK**

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.

When we resume regular events, we will offer donated items for perusal. Meanwhile, start building those stacks!

### In case you missed it...

Our March chapter meeting featured an inspiring improvisation workshop session with Ronald Stolk. You can view a replay at <https://www.youtube.com/watch?v=rU1NmGcbsvQ>.



**STOLK**

Ronald based his session on some familiar tunes for Holy Week and Easter, including Valet will ich dir geben (All glory, laud and honor), Rockingham and O filii et filiae.

Treasurer Robert Church discusses the instrument featured in this workshop at St Patrick's Catholic Church, as well its predecessors, in an article starting on Page 3.

### May program: Carillon recital, tour and picnic

Sunday, May 30, 5-7 pm  
Baker Park, 121 N. Bentz St., Frederick, Md.  
Presented by John Widmann, dean of the Potomac chapter. Members of the DC, Northern Virginia and Potomac chapters will gather for a recital by John, the Frederick city carillonner, starting at 5.

### Music swap

Have you spent some pandemic hours going through your music files,



American Guild of Organists  
District of Columbia Chapter

## DC AGO BOARD MEMBERS

### 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

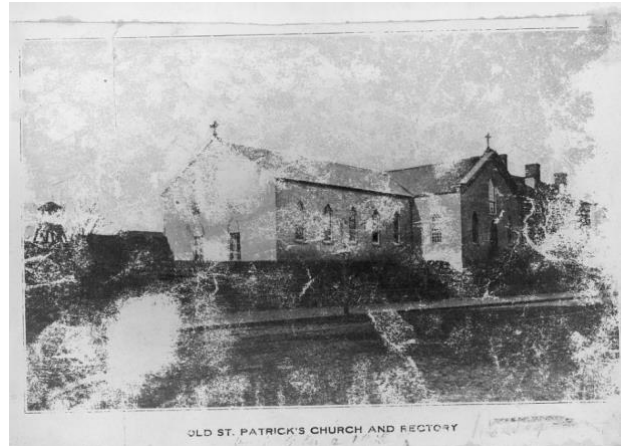
Pat Henry, editor

To contact the DC AGO or for newsletter submissions, email [dcagochapter@gmail.com](mailto:dcagochapter@gmail.com).



### By Robert Church, chapter treasurer

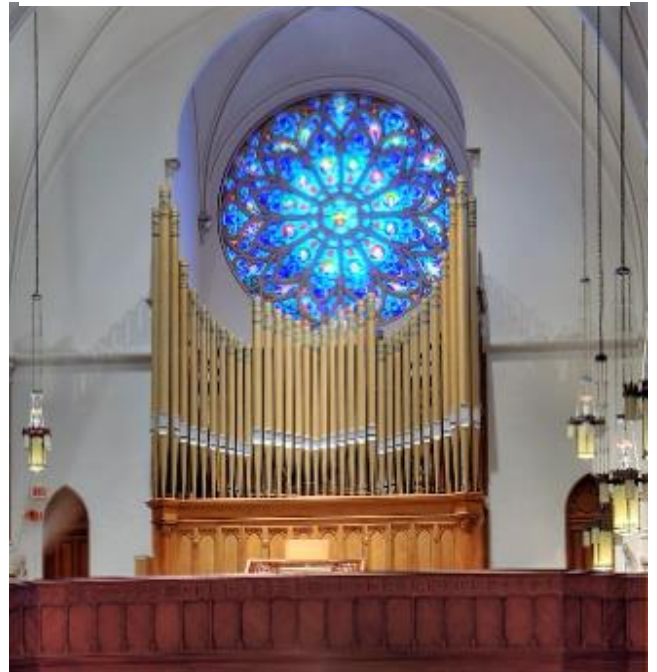
St. Patrick's Roman Catholic Church, at 619 Tenth St. NW, is the oldest parish in the Federal city. It was founded in 1794 to serve the Irish-American stonemasons hard at work on the U.S. Capitol and the White House. Two prior churches existed on the site before the present building. The 1809 structure pictured at right was designed by James Hoban, who was also the architect of the White House and a parishioner. This church housed the city's first pipe organ, a small instrument installed around 1815.



**THE 1809 CHURCH**

The parish continued to grow in size and importance. After the local population boomed after the Civil War, it was clear that the current building was not large enough to serve the needs of the St. Patrick's community. The present Gothic church was started in 1872 and completed in 1884.

Given the church's long history, there have been quite a few organs serving the congregation over the years. I'll first focus on the 1895 Carl Barckhoff instrument, which was installed in the rear gallery of the present church. The casework from this instrument actually survives to this day, and it is used by the present Lively-Fulcher instrument. The Barckhoff organ company was founded by Felix Barckhoff, Carl's father and a German immigrant who initially set up his organ shop in Philadelphia in 1865 when he immigrated to the USA with his family. After Felix's death in 1877, Carl took over and led the business until he died in 1919. Barckhoff's instrument was installed as part of a \$30,000 project on the new church, which would have been almost \$1 million in 2021 dollars, a very large sum for those days. The three-manual organ had a well-rounded specification.



**THE 1895 BARCKHOFF CASE**

### The 1895 Barckhoff Organ stoplist

Swell	Great	Choir	Pedal
16 Bourdon	16 Diapason	8 Viole	16 Open Diapason
8 Diapason	8 Diapason	8 Dulciana	16 Bourdon
8 Geigen Principal	8 Gamba	8 Melodia	8 Violin Cello
8 salicional	8 Doppel Flute	4 Violin	16 Trombone
8 Stopped Diapason	8 Gemshorn	4 Flute d' amour	
8 Quintedena	4 Octave	2 Piccolo	
8 Aeoline	4 Flute Traverse	8 Clarinet	
4 Fugara	2-2/3 Twelfth		
4 Harmonic Flute	2 Fifteenth		
2 Flageolet	III Mixture		
III Cornet	8 Trumpet		
8 Cornopean			
8 Oboe			

The organ provided many decades of faithful service at St Patrick's. However, by 1932 it was in need of a complete rebuild. The Lewis and Hitchcock company was hired for this job. The firm converted the instrument to electro-pneumatic action and replaced a few ranks of pipes, reflecting the taste in organ building at the time.

### The 1932 Lewis and Hitchcock stoplist

Swell 73 note chest	Great 61 note chest	Choir 61 note chest	Pedal
16 Bourdon	16 Open Diapason	8 Viole	32 Resultant *
8 Diapason	8 Diapason	8 Dulciana	16 Open Diapason (Wood)
8 Salicional	8 Second Open Diapason*	8 Melodia	16 Second Open Diapason (Gt)
8 Voix Celeste	8 Gambe	4 Flute d' amour	16 Bourdon
8 Gedeckt	8 Dopppe Flute	2 Piccolo	16' Lieblich Bourdon (Sw)
8 Aeoline	8 Gemshorn	8 Clarinet	8' Octave extension *
4 Flute Harmonic	4 Octave	Tremolo	8' Flute extension *
III Mixture *	4 Flute*		8' Cello
8 Cornopean	III Mixture		8' Still Gedeckt (Sw)
8 Oboe	8 Trumpet (enclosed in Choir)		16' Trombone
8 Vox Humana*			

\* New stops added by Lewis and Hitchcock

Note that while Lewis and Hitchcock added a few stops, notably the Vox Humana and 12-note extensions in the pedal, some stops were lost in the rebuild--notably a few 2' stops, the Cornet on the Swell and the 2 2/3 on the Great. The conversion to electric action allowed judicious borrowing to the pedal, enhancing this division with a softer 16' and 8' from the Swell, as well as allowing easier 8' extensions of the big 16' stops in the original Barckhoff pedal. Though this organ is no longer around for us to hear, the stoplist very much reflected the symphonic tastes common in America at the time. The Möller organ company was then called upon to do some voicing and tonal work on the organ in 1943. Möller was under the direction of Richard Whitelegg at the time, and we can almost imagine the warm, full tone it must have produced in this large church, which probably sounded a lot less reverberant than it does today. More on that later!

Tastes swiftly changed in the organ world in America, and by the mid-century Möller was once again called on for some modifications. Möller altered the specification once again and also provided a new four-manual console, but the solo division stops were never added.

### The 1951 M.P. Möller stoplist

Swell	Great	Choir	Solo	Pedal
8' Gedeckt	16' Open Diapason	8' Gedeckt	5 Blank knobs	16' Dbl Open Diapason
8' Gamba	8' Diapason	8' Melodia	Tremolo	16' Open Diapason (Gt)
8' Gamba Celeste	8' Bourdon	8' Dulciana	Sub	16' Bourdon
8' Salicional	8' Gemshorn	8' Unda Maris	Unison Off	10 2/3' Quint
8' Voix Celeste	4' Octave	4' Flute	Super	8' Octave
4' Principal	4' Harmonic Flute	2 2/3' Nazard	Chimes	8' Flute
2' Piccolo	2 2/3' Octave Quint	8' Clarinet	Harp	8' Gamba (sw)
III Mixture	2' Super Octave	Tremolo		4' Flute
16' Double Trumpet	IV Mixture	Sub		4' Gamba (sw)
8' Trumpet	8' Trumpet	Unison Off		16' Trombone
8' Vox Humana	Sub	Super		
4' Clarion	Unison Off	Choir OFF		
Tremolo	Super			
Sub	Great OFF			
Unison Off	Chimes			
Super				
Swell OFF				

By 1990 tastes had changed again. The church underwent a somewhat controversial remodeling of the sanctuary and the removal of the pews in the side aisle. Acoustical renovations also took place, which included a new floor and a sealant on the walls. This work provided the church with the rich reverberance congregants know today. During these renovations, it was also decided to completely replace the organ. Under the leadership of Msgr. Essex, the pastor, and Jay Rader, the organist, the Lively-Fulcher organ company was contracted to build an entirely new instrument, a three-manual 42-stop gem. A few ranks from the previous organ were retained, as well as the case and a modified version of the original façade. The instrument was completed in 1994 when St. Patrick's celebrated its 200<sup>th</sup> anniversary.

This instrument speaks with a very 19<sup>th</sup> century French accent as the stoplist shows.



**THE FOUR-MANUAL MÖLLER  
CONSOLE**

### The 1994 Lively-Fulcher stoplist

Grand Orgue	Récit Expressif	Solo	Pedale
Montre 16'	Bourdon 16'	Cornet V	Soubasse 32' (Elec ext)
Montre 8'	Diapason 8'	Bombarde 16'	Flûte 16'
Bourdon 8'	Viole de Gambe 8'	Trompette 8' (ext 16)	Soubasse 16'
Salicional 8'	Voix Celeste 8'	Clairon 4' (ext 8)	Montre 16' (G.O.)
Flûte harmonique 8'	Cor de nuit 8'		Basse 8'
Prestant 4'	Prestant 4'		Bourdon 8' (ext 16)
Flûte ouverte 4'	Flûte octaviante 4'		Octave 4' (ext 8)
Quinte 2 2/3'	Nasard 2 2/3'		Flûte 4'
Doublette 2'	Octavin 2'		Contrebombarde 32' (ext 16)
Fourniture IV	Tierce 1 3/5'		Bombarde 16'
Trompette 8'	Plein Jeu IV		Trompette 8' (ext 16)
Clairon 4'	Basson 16'		Tirasse G.O.
Tremolo	Trompette harmonique 8'		Tirasse Récit
Octaves graves	Basson-hautbois 8'		Tirasse Solo
Récit - G.O.	Voix humaine 8'		
Solo- G.O.	Tremolo		
	Octaves graves		

The organ speaks wonderfully down the axis of the nave. The principal choruses on the Recit and the Grand Orgue are full and provide a perfect foundation for congregational singing as well as supporting a wide variety of organ literature. The mixtures are bold, yet clear, and the reeds provide a thrilling cap to the full organ. The swell box on the Recit is very effective as well. When the box is closed it practically mutes a full Recit chorus over the foundations on the G.O. The single reed rank on the solo is powerful, and while it doesn't quite speak over all stops on the other manuals, when it's used in the full ensemble it makes for an

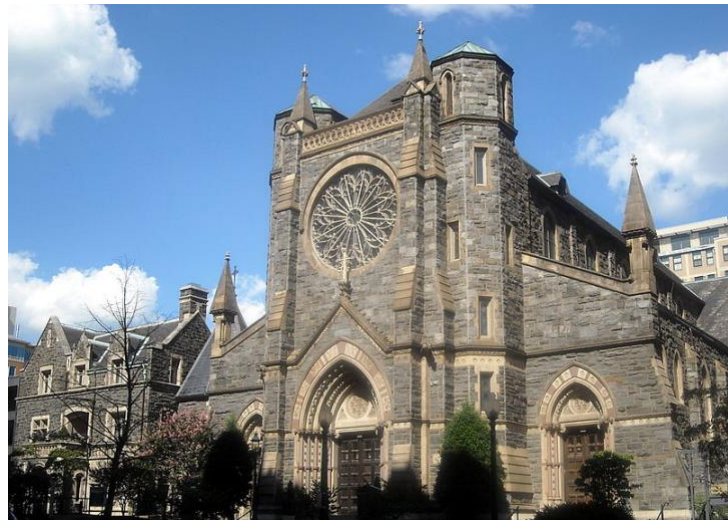
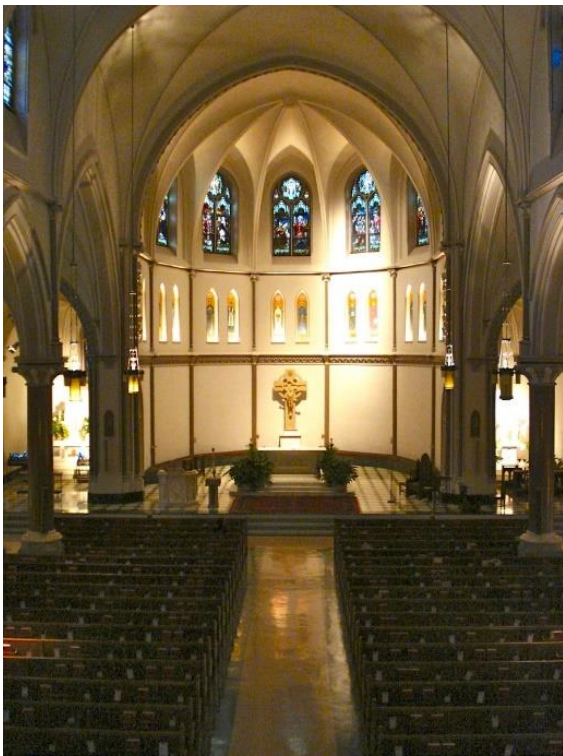
ear-bleeding full organ. Those manual reeds, along with a very strong set of pedal reeds, make this instrument sound as if it is twice its size. The console is very 19<sup>th</sup> century French as well--note the terraced stop knob layout in the photo above. Also note the round covers on the base of the case in the background. These discs cover up the location of gaslight fixtures. The original console was situated in the four panels to the right and these fixtures provided the organist with light!



**THE LIVELY-FULCHER CONSOLE**



**CLOSE-UP OF THE CONSOLE. THE COUPLERS ARE GROUPED WITH THEIR RESPECTIVE DIVISIONS.**



**LEFT: THE VIEW FROM THE ORGAN LOFT DOWN TO THE NAVE OF THE CHURCH.**

**ABOVE: THE EXTERIOR OF ST. PATRICK'S.**

## CHAPTER ELECTIONS COMING IN MAY

Our chapter will hold a May election for 2021-2022 board members. Voting will take place May 1-5. Please watch your email and the May Coupler for voting instructions.

The positions to be filled are dean, subdean, treasurer, secretary, membership liaison, web page administrator/Coupler editor and four new member-at-large seats. In addition to these, archivist Irv Lawless and consulting historian Margaret Shannon will serve the chapter by appointment. Their bios will appear in the May Coupler.

The following people have been put forward by a chapter nominating committee. If any additions are needed, please send an email by April 5 to [dcagochapter@gmail.com](mailto:dcagochapter@gmail.com).

### **David Houston, nominee for dean**

David earned a BA from Mt. Vernon Nazarene College (Ohio), studying with Lois Brehm; did coaching with John "Jack" Russell at the College of Wooster; spent a year in Paris studying with Mme. Marie-Louise Jacquet-Langlais focusing on the works of Franck and improvisation; and in 2015 finished his MM in organ from the Conservatory in Lausanne, Switzerland. He has held musical positions in West Virginia, Georgia, California and Switzerland. He is Associate for Music and Liturgy at St. Andrew's Episcopal Church in College Park. He has served as dean of the DC AGO since September 2020.

### **Paul Byssainthe Jr., nominee for subdean**

Paul serves as choral director at Sligo Seventh-day Adventist Church in Takoma Park. He is a graduate of Andrews University (Michigan) and the Peabody Conservatory of Johns Hopkins University. He was a quarterfinalist in the 2019 St. Albans International Organ Competition in England as well as a finalist in the 2018 AGO National Young Artist Competition. Paul recently performed at the Franciscan Monastery in DC and at St. Paul's Chapel of Trinity Church Wall Street (NYC), in addition to collaborative performances with The Washington Chorus at the Kennedy Center and Strathmore Hall. Paul is pursuing a DMA in organ performance at Peabody, where he holds the Dean's Fellowship.

### **Robert Church, nominee for treasurer**

Robert has a BS in economics with a minor in organ as well as a master's degree in finance. He works on the trading desk at Fannie Mae and is the organist and choirmaster at St. David's Episcopal Church in DC. He holds the AGO Colleague Certification and has served as the chapter's treasurer for six years.

### **Diane Heath, nominee for secretary**

Diane is assistant director of music at St. Columba's Episcopal Church in DC and maintains an active studio of piano and organ students. Her BM in liturgical music is from Hartt School of Music and her MM in choral conducting and organ is from Indiana University. She also has a Certificate in Piano Pedagogy from The Levine School of Music. Diane previously served our chapter as a member-at-large, served on the DCAGO Foundation board and coordinated the Potomac Organ Institute. Current secretary Tom Cowan is not running for re-election.



**John Nothafft, nominee for membership liaison**

John serves as director of music ministries at Lewinsville Presbyterian Church in McLean, VA where he works as organist and choirmaster. He created and directs their “Concerts for the Community–Holy Happy Hour” series and oversees nine music ensembles. John graduated with his MM from the studio of David Higgs at The Eastman School of Music. He received his BM from the Indiana, studying with Janette Fishell. He was first prize winner of the National Federation of Music Club Collegiate Organ Competition. He recently performed on Pipedreams Live!, in the UK and at the Piccolo-Spoleto festival in Charleston, SC. John is an USPTA-certified tennis pro. He is the author of the children’s book “Old McHandel & His Musical Farm,” sold through Amazon. During the pandemic. John has served as an organ instructor for the Potomac Organ Institute. Current membership liaison Jeff Kempskie is not running for re-election.

**Pat Henry, nominee for web page administrator and Coupler editor**

Pat has worked at Georgetown Lutheran Church for 21 years as its organist and music director. She holds a BA in government from the College of William & Mary and an MM in organ performance from the University of Texas. Pat retired several years ago from a career in journalism. Since September 2020 she has edited the Coupler newsletter and administered the chapter website.

**Adam Graham, nominee for at-large member**

Adam serves as a consultant for Steinway Piano Gallery & Allen Organ DC, director of music ministries at First Presbyterian Church of Arlington, and as a consultant for church growth and mutual ministry review. He previously spent 20 years as artist in residence at Takoma Park Seventh-day Adventist Church. For several years, Adam served as chairman for music in worship on the Repertoire & Standards Committee of the American Choral Director’s Association. He has composed many arrangements, original works and transcriptions. Presently, Adam serves as the Pipe Organ Institute liaison to the Northern Virginia Chapter. For more information visit [www.asgraham.com](http://www.asgraham.com).

**Francine Maté, nominee for at-large member**

Francine has been a member of our chapter since November 1984 and has served on numerous AGO boards over the years. She has been organist/choirmaster at Grace Episcopal Church in Georgetown since 1998. Francine has directed the Bach Festival at Grace Church for the past 20 of its 26 seasons. She was a copyright examiner in the U.S. Copyright Office in The Library of Congress from 1991 to 2017. Francine graduated from the University of Michigan with a MM and DMA in organ performance. Her BM in organ performance is from the University of Houston.

**Samantha Scheff, nominee for at-large member**

Samantha serves as associate organist at St. John's Church, Lafayette Square in DC. Her recent recital appearances include Marble Collegiate Church in Manhattan, the Franciscan Monastery of the Holy Land and National City Christian Church in DC, Christ Episcopal Church in New Brunswick, NJ, and the Hall of Philosophy in Mount Gretna, PA. Samantha was awarded second place in both the 2019 Brooklyn AGO Competition and the 2019 West Chester University International Organ Competition. She holds an undergraduate degree from the University of Maryland, College Park where she studied with Dr. Theodore Guerrant, and a master's degree from Rutgers University where she studied with Renée Anne Louprette. Samantha is a member of the AGO National Board of Young Organists.

### Rebecca Marie Yoder, nominee for at-large member

Rebecca began her organ studies with Mickey Thomas Terry and was the first-place winner of the DC Chapter's 2009 AGO/Quimby Regional Competition for Young Organists. She graduated *summa cum laude* from Duquesne University with a BM degree, studying under Ann Labounsky, and earned an MM in organ performance from Rice University, studying with Ken Cowan. Rebecca has been published in multiple journals, including *The American Organist*. Her performances include solo recitals at the Great Upper Church of the Basilica of the National Shrine of the Immaculate Conception, the Princeton University Chapel, and St. Patrick's Cathedral in New York. She serves as director of music of St. Columba Catholic Church in Oxon Hill, MD.

### HANDY EXCUSES FOR ORGANISTS

Worship songs never go well on the organ

I expected an AGO-Standard pedalboard, to be honest

I usually play for the Anglicans/Methodists/Catholics/Baptists/Presbyterians/synagogue/crematorium and they do it differently

Whoever set up these pistons had cloth ears

There's an intermittent cipher on the 8 foot Lieblich Gedeckt when coupled through to support the Cornopean on the Swell.  
Did you hear it? Very distracting

This organ bench is too high/low/wide/narrow/rough/shiny/wobbly

You need a wider angle lens on this video camera

Historically-informed tuning never sounds as good as they say

I have a ~~hangover~~ headache from the poor lighting

I forgot my glasses

I forgot my shoes

Who put the Contra Bombarde toe piston next to the Swell pedal anyway?

## LET ME TELL YOU...

### By chapter member Michael Clarke

I was born and raised on the Caribbean Island of Barbados, which was a part of the British West Indies. My dad was an Anglican priest and canon in the Cathedral in Barbados. I grew up in the Anglican Church.



In 1992 I moved to Washington to attend graduate school at Howard University to study chemistry. I immediately joined the National Cathedral Choir. At the time, the cathedral organist was Douglas Major and the assistant organist was Michael Velting.

At Howard I made many friends from throughout the African diaspora. I shared a house near Howard with two young ladies from Barbados. One of my roommates, Sandra, had a best friend, Lilly, from Eritrea who happened to be a great-great-niece of the emperor of Ethiopia. On Christmas the choir members were able to get tickets to bring family and friends to the service. So that Christmas I took Sandra and Lilly with me to church.

What I did not know was that the cathedral was the recipient of a beautiful jewel-encrusted processional cross that was a gift of the emperor. At the service that morning, a lesson was read about Moses and his Ethiopian wife. The bulletin for that service contained a description of the cross. On our way home Lilly talked about the fact that Moses' wife was from her

#### **MICHAEL WITH THE PIPES OF HIS HOME ORGAN**

tribe and the Queen of Sheba was from the same tribe.

I had the most interesting epiphany. We were all just witnesses at a spectacle intimately related to Lilly's family. The artifacts used in worship and the stories told were all about her family. Yet I am sure that many regular worshipers at the cathedral probably wondered about the brown-faced visitors in their midst, not realizing that the events of the morning were centered on the family of one of those visitors and it was those regular worshipers who were the interlopers. Interesting thought!

### Now it's your turn...

*One benefit of AGO membership that we are missing in the time of coronavirus is in-person fellowship. Chapter get-togethers provide the chance to swap tales about the quirks of our jobs – and we do have some stories!*

*So, what is the weirdest...scariest...funniest... thing that has happened to you as a musician? 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). Include a photo if you'd like.*

## MEMBER SPOTLIGHT

### Kelly Lenahan

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

As a first-year piano major at Belmont University in Nashville, I was tasked with selecting a second study instrument. The head of the program suggested I give organ a try.

I had never played an organ before and knew almost nothing about it. It was "love at first lesson." I couldn't get enough! I was already enamored with Bach and Buxtehude at the piano, and getting to explore those composers' organ works felt like finding a treasure trove. I went beyond my second study requirements and made organ study a consistent part of my college and graduate experiences.

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

Both my undergraduate and graduate degrees are in piano performance, with a secondary emphasis in organ. At Belmont I studied piano with Dan Landes and Rob Marler, and organ with Andrew Risinger.

My master's degree is from the Royal College of Music in London, UK, where I studied piano with John Byrne and organ with Margaret Phillips. While in London, I was the organ scholar at St. Mary Magdalene, which was a wonderful opportunity to immerse myself in the Anglican choral and organ music tradition. After my studies, I moved to Boston, where I worked as a freelance ballet pianist and orchestral pianist, and held the organist and collaborative pianist position at Arlington Street Church.

I moved to DC in 2019 to work with the Washington Ballet and the Capitol Hill Chorale. I also work as a collaborative pianist with the Duke Ellington School of the Arts, as well as pursue freelance organist and orchestral pianist opportunities.

#### Why are you an AGO member?

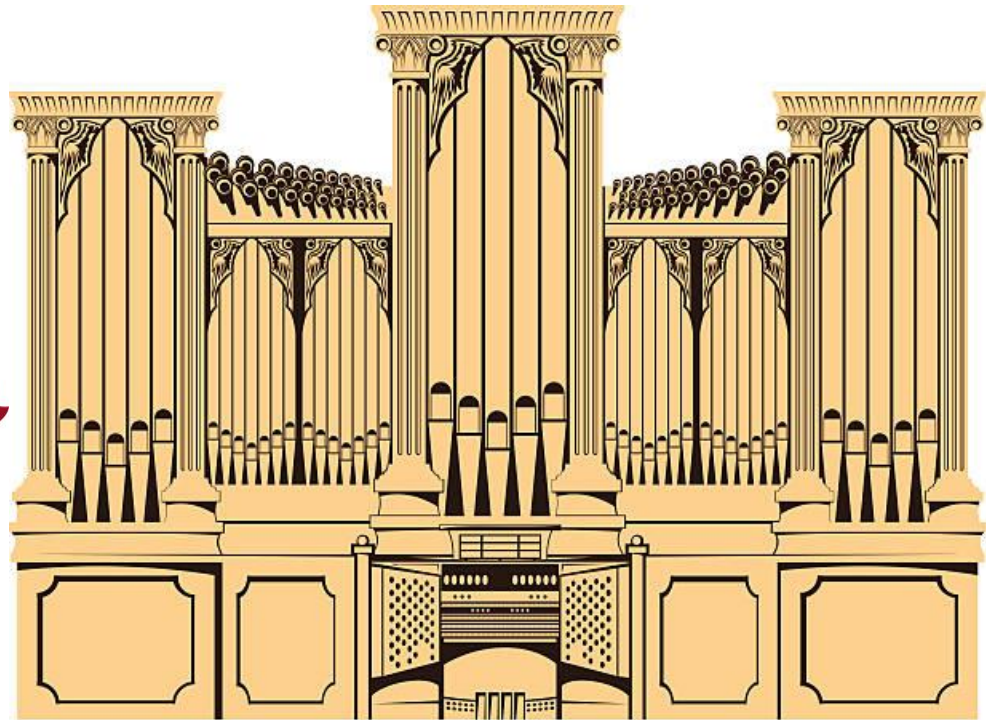
I joined the AGO when I moved back to the USA to connect and build community with fellow organists in my area. Being fresh out of studies and in a new city, I wanted to grow my network, as well as continue developing my organ skills and knowledge. The AGO has been a wonderful resource as I freelance, and has helped my transition to working and connecting with musicians in DC.

#### When you are not playing the organ...

I like to be outdoors as much as possible. On any given day, you can find me running, roller skating, rock climbing or hiking! I also love to dance, and take ballet and Irish dance classes.



**KELLY LENAHAN**



## AGO/QUIMBY REGIONAL COMPETITIONS FOR YOUNG ORGANISTS

**Saturday, April 17, 1 pm**

This online program for our region will be co-hosted by the Potomac, Northern Virginia and Winchester chapters. Competition starts at 1 pm; the winner will be announced at 3 pm. Links will be available on the day of competition at <https://www.novaago.org/calendar-of-events.html> and <https://www.novaago.org/>.

### 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.



## COMMUNITY EVENTS

*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.*

**Sunday, April 11, 4 pm:** Carolyn Lamb Booth (Montgomery United Methodist Church, Damascus, Md.) plays a livestream recital at the Franciscan Monastery of the Holy Land in America in Northeast DC. Go to [myfranciscan.org](http://myfranciscan.org) to view.

**Sunday, April 11, 6 pm:** [Adam J. Brakel](#) will play the annual Octave of Easter Organ Recital at the Basilica of the National Shrine of the Immaculate Conception. Admission is free. Face masks and contact tracing are required for entrance to the National Shrine. The recital will also be live-streamed at [nationalshrine.org](http://nationalshrine.org) and [youtube.com/user/marysshine](https://youtube.com/user/marysshine).

**Sunday, April 18, 3:30 pm:** Ronald Stolk plays 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.

**Friday, April 23, 7 pm:** Dr. Jennifer Pascual, director of music at St. Patrick's Cathedral in New York City, plays a livestreamed recital at the Cathedral of St. Thomas More in Arlington. For more information, go to [cathedralstm.org/music-ministries/cathedral-concerts](http://cathedralstm.org/music-ministries/cathedral-concerts).

**Tuesday, April 27, 12:10 pm:** Church of the Epiphany posts a performance by Washington National Cathedral organist George Fergus on its [Youtube channel](#). The program will include Prelude, Fugue and Chaconne - Buxtehude; Fantasia and Fugue in G minor, BWV 542 - Bach; Hommage à Dietrich Buxtehude (Toccatenfuge) - Petr Eben; and more.

**Sunday, May 16, 4 pm:** Carl Schwartz (All Hallows Parish, South River, Edgewater, Md.) plays a livestream recital at the Franciscan Monastery of the Holy Land in America in Northeast DC. Go to [myfranciscan.org](http://myfranciscan.org) to view.

**Wednesday, May 26, 12:40 pm:** Rebecca Yoder plays 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.

### Music at Midday

Music at Midday concerts from National City Christian Church will continue online in April at 12:15 pm on Fridays. Because the church is replacing its HVAC system, all concerts are being recorded by artists in their home locations through the end of April.

There will be two online organ concerts during April:

- April 16: Loreto Aramendi, San Sebastian, Spain
- April 23: Carson Cooman, Cambridge, Mass


Go to the church's [website](#) to listen. To add your name to the concert series' email list, please send a message to the artistic director, the [Rev. Dr. J. Michael McMahon](#).



**YEAR  
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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.




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*The Dean's Message continued from Page 1*

The first time there, I was astounded at the detritus on and around the console: excessive hymnals and music copies, electrical cords, old Halls cough drops, pencils, things taped all over, etc. And the keys themselves were dirty. We all know what that is--brown edges to the keys. We hope that no one ever notices this on our instrument, and we seldom do on our own, but wow. Wow. WOW in majuscule.

Another instance of poor console maintenance: Several years ago in Atlanta, a friend was coming over to make a recording. Before her arrival, I moved the console into a good position, checked the bench, removed the extra pencils, and generally looked to make sure everything was in order.

Then I saw it: the remains of taped-on numbers for the toe studs. A predecessor evidently used the divisional pistons much more than I ever do and was bothered by their small labels. So he decided to print out large numbers on paper and tape them at the bases of all the toe studs. I understand this is very helpful and necessary in some cases. However, this one day, I saw the remains and mess with fresh eyes and did what I had hoped to do for four years--I got some cleaner and a cloth from the sacristy and went to work. I cleaned off all the old tape, paper remains and adhesive. (And, with just water on a cloth, I removed the mild dirt stains on the edges of the keys.)

When I was finished, I was not only proud to share the instrument with a colleague, but also relieved that I had taken the time to do what needed to be done for years: clean up a mess that I had tolerated for too long.

These days, with a little bit of extra time and a different perspective when you approach your instrument, what do you see? Do you see stacks of music that you've been wanting to learn or copies you've been hoping to throw away? Do your shoes need to be polished and strung with new laces? Are there sticky notes or other items taped to the music rack that could be removed?

I encourage you these days, with fresh eyes, to have a look at your instrument at work or at home. Is the console maintained in a manner that matches the care your curator or tuner gives to the pipes? Does the respect you give your surroundings match the care you give each hymn on a Sunday morning?

Just some food for thought, and a reminder to myself that I need to give the top of the console a good dusting!

All the best to you these lovely Spring days!

David



## POSITIONS AVAILABLE

### District of Columbia

#### Full-time Catholic music director

Joint Base Anacostia-Bolling, 310 Angell St. SW.

Saturday worship service, Sunday worship service and two rehearsals per week. For more information, click [here](#) or call 707-765-3969.

#### Director of music and worship

Emory United Methodist Church, 6100 Georgia Avenue NW

\$20,000 - \$30,000 a year

20 to 30 hours per week. Apply [here](#). Contact Paula Chandler at (202) 494-9019 if you have any problems with the submission of your resume.

### Maryland

#### Director of music (organist/pianist/director of church choirs)

Oxon Hill United Methodist Church, 6400 Livingston Road, Oxon Hill

Director will oversee the music program of the choirs and congregation. A minimum of bachelor's degree in music or related training is preferred. Salary \$382 per week. Email cover letter and resume to [oxonhillumcmd@gmail.com](mailto:oxonhillumcmd@gmail.com).

### Virginia

#### Organist/choirmaster

St. Timothy's Episcopal Church, 432 Van Buren St., Herndon

15-19 hours per week. 150-year-old John D. Moore tracker organ. One Sunday service plus seasonal services. Apply [here](#) or send a cover letter and resume to: Parish Administrator, St. Timothy's Episcopal Church, 432 Van Buren St., Herndon, VA 20170. Applications must be received by April 15.

#### Full-time assistant director of worship

McLean Presbyterian Church, 1020 Balls Hill Road

\$45,000-\$70,000 per year

The Capital Pres Family is one church with multiple locations: McLean Presbyterian Church and Capital Presbyterian Fairfax (with plans to launch Capital Presbyterian Reston in 2022). The church describes its worship style as blended and intergenerational. Application deadline is May 1. For more information about the church, see [www.mcleanpres.org](http://www.mcleanpres.org). Apply [here](#).

#### Organist/accompanist

First Baptist Church, 2932 King St., Alexandria.

12-15 hours per week except during busier seasonal weeks. The church opened a new sanctuary in October that includes a 45-rank Schantz pipe organ. Pay: \$30,000-40,000 annually based on experience. For details, go to <https://jobs.agohq.org>.

#### Pianist

Burke Presbyterian Church, 5690 Oak Leather Drive, Burke

Musician will accompany the Chancel Choir and children's choirs and lead worship service music on

a seven-foot Steinway grand piano. Bachelor's degree in piano or organ required. More information available at [www.BurkePresChurch.org](http://www.BurkePresChurch.org). Apply at <https://jobs.agohq.org/job/pianist-accompanist-burke-virginia-1489>.

**Full-time minister of music/organist/choir director**

Pohick Episcopal Church, 9301 Richmond Hwy., Lorton

One Sunday service per week with music. The music minister directs adult, teen and children's choirs, as well as a bell choir, and oversees a gospel/contemporary worship band. Noack 2-manual, mechanical-action 17-rank pipe organ. Salary begins at \$60,000 plus benefits. For details go [here](#).

**Accompanist/pianist/organist**

Church of the Good Shepherd, UMC, 2351 Hunter Mill Rd., Vienna

Accompany the chancel choir during Wednesday evening rehearsal, one Sunday worship service, and other expected services during the Christmas and Easter seasons. 4-5 hours per week. Pay: \$6,000 - \$9,000 per year. Apply [here](#).

**Protestant service pianist and organist**

Fort Belvoir

1099 contractor position with Music Ministry International

Two separate Protestant observances each Sunday plus special services. The contract will be for Oct. 1-Sept. 30 and may be renewed in fiscal years 2022, 2023, 2024 and 2025. Apply at <https://music-ministry.jobsoid.com> (scroll down to "Ft. Belvoir").

**Catholic Mass pianist and organist**

Fort Belvoir

1099 musician with Music Ministry International

One service Saturday evening and two on Sunday morning, plus Sunday rehearsal. Apply at <https://music-ministry.jobsoid.com> (scroll down to "Ft. Belvoir").

**Pianist**

Ox Hill Baptist Church, 4101 Elmwood St, Chantilly

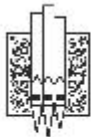
\$11,500 - \$13,500 a year

Play for Sunday morning worship services and other special services and accompany an Adult Choir, Youth Choir, Children's Choirs, and Men's Chorus in Sunday and Wednesday evening rehearsals. For more information, contact Paul Brill, associate pastor for music and worship, at (703) 378-5555. Apply [here](#).

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