

THE COUPLER

THE DEAN'S MESSAGE



Some closing thoughts

As I finish this two-year term as dean, I remember a previous rector where I served in Atlanta. She was a fabulous boss and had done amazing things in the parish over her 17 years of service. On her final Sunday before retirement, she had some words for the congregation that she delivered almost as an exit interview in her sermon. She praised the people for several wonderful things they had accomplished, and she admonished them with one or two items that irritated her.

The one thing that I remember: When at the Communion rail, raise your hands to receive the bread. Don't just stick them out in front of you, but actually raise them to a level that makes it easier for your priest or lay minister to distribute the bread without bending over for every one of you. Interesting what we remember.

With this in mind, though I am certainly not exiting a legacy situation, I would like to offer a few ideas
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JUNE 2022
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This month our chapter is electing members for our 2022-23 board. Check out the nominees.

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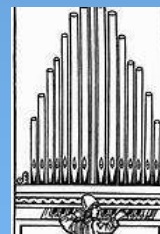
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Mark Your Calendar

Our chapter is planning a full day of workshops and performances for the Juneteenth federal holiday to be celebrated on June 20.

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CHAPTER NEWS

Juneteenth recital and workshops planned

Mark your calendars for June 20, a holiday for many, when



our chapter will host a full day of workshops and a recital at First Baptist Church, 1328 16th St. NW, halfway between Dupont and Logan Circles.

Concert organist Mickey Thomas Terry, pictured at left, will play a recital on the church's 2013 Austin organ, which has five manuals and 229 stops.

The workshops will cover:

- Conducting from the console led by Dr. Jeffrey Smith, music director at St. Paul's, K Street, using music by African-American composers.
- Music licensing and copyright issues led by Carol Feather Martin, director of music at Trinity Presbyterian Church in Arlington.
- Best practices for using music from other traditions with a panel led by the Rev. Dr. Michael McMahon, executive director of the Hymn Society in the United States and Canada. Other panelists will be former AGO national dean Eileen Guenther; Stanley Thurston, artist-in-residence at the National Cathedral and director of music ministries at Foundry United Methodist Church; and Marvin Mills, organist at St. Paul's United Methodist Church in Kensington, MD.

A BIG thank you to Dean Houston

A NOTE OF



The DC chapter would like to thank David Houston for serving as our dean since September 2020. He has done amazing work in resurrecting a dormant group and recruiting new leaders. Hats off to you! We also say thank you to outgoing secretary Diane Heath, outgoing member-at-large Adam Graham, and at the end of June, long-time archivist Irv Lawless.



DC AGO
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2021-2022

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Francine Maté
Samantha Scheff
Rebecca Yoder

THE COUPLER

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

Send submissions to
dcagochapter@gmail.com.

CHAPTER ELECTIONS SCHEDULED

Be watching for an email in the coming days (June 5) for your opportunity to vote in our elections for the 2022-2024 Board.



Paul Byssainthe Jr., nominee for dean: Paul serves as choral director at Sligo Seventh-day Adventist Church in Takoma Park. He is a graduate of Andrews University (MI) and the Peabody Conservatory of Johns Hopkins University. He was a quarterfinalist in the 2019 St. Alban's International Organ Competition in England and a finalist in the 2018 AGO National Young Artist Competition. Paul is pursuing a DMA in organ performance at Peabody, where he holds the Dean's Fellowship. He has served as the chapter's subdean since September 2021.

Rob Church, nominee for treasurer: Rob has a BS in economics with a minor in organ as well as a master's degree in finance. He works full-time 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 many years.



Armand Peterson, nominee for secretary: Armand is a native of Augusta, GA, and currently serves as the director of choral activities at Greenbelt Middle School. He graduated from Morehouse College with a BA in music. There he studied choral conducting with Dr. David Morrow, organ with Dr. Joyce Finch Johnson, voice with Professor Timothy Miller, and piano with Dr. W. Jefferson Ethridge. Armand has performed extensively throughout the United States as a trained conductor and tenor. He joined the American Guild of Organists through the Year of the Young Organists initiative. He is running for the board for the first time.

John Nothafft, nominee for membership liaison: John directs music ministries at Lewinsville Presbyterian Church in McLean, VA. where he is organist and choirmaster. He created their "Concerts for the Community-Holy Happy Hour" series and oversees nine music ensembles. John earned a BM from Indiana University and an MM from the Eastman School of Music. He was first prize winner of the National Federation of Music Clubs Collegiate Organ Competition. He joined the board in September 2021.



Pat Henry, nominee for web page administrator and Coupler editor: Pat is the music director and organist at Georgetown Lutheran Church. 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.

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Francine Maté, nominee for member-at-large: Francine has been a chapter member since 1984 and has served on numerous AGO boards. She has been organist/choirmaster at Grace Episcopal Church in Georgetown since 1998. Francine directed the Bach Festival at Grace Church for the past 20 of its 26 seasons. She was formerly a copyright examiner in the U.S. Copyright Office in The Library of Congress. Francine has a BM from the University of Houston and an MM and DMA from the University of Michigan. She joined the board in September 2021.

Samantha Scheff, nominee for member-at-large: Samantha serves as director of music at Grace Episcopal Church in Alexandria, VA. She previously was director of music at Trinity Episcopal Church in Asbury Park, NJ and associate organist at St. John's Church, Lafayette Square in DC. 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 and a master's from Rutgers University. She joined the board in September 2021.



Ronald "Trey" Walton, nominee for member-at-large: Trey serves as the organist/pianist at Mount Zion United Methodist Church in Georgetown. As a composer, he recently completed a commissioned score for the Alliance for New Music-Theatre's "Voices of Zion: The Black Georgetown Cemeteries Project." He is a 2020 graduate of the Duke Ellington School of the Arts and one of the youngest African-American composers to be published by a major music publisher. His works for voice, piano and chamber orchestra have been played on the East Coast. He is a member of CAAPA (Coalition of African American Performing Artists) and is the jazz director of that organization. He is running for the board for the first time.

Rebecca Yoder, nominee for member-at-large: Rebecca was the first-place winner of the DC Chapter's 2009 AGO/Quimby Regional Competition for Young Organists. She graduated from Duquesne University with a BM degree and earned an MM in organ performance from Rice University. Rebecca has been published in multiple journals, including *The American Organist*. She serves as director of music at St. Columba Catholic Church in Oxon Hill, MD. She joined the board in September 2021.



MEMBER SPOTLIGHT

Nick Mattera

Each month The Coupler focuses on one of our chapter members. To nominate someone to be featured in a future Member Spotlight, send an email to dcagochapter@gmail.com. This month we speak with Nick Mattera, a new member who is renewing his organ studies in retirement.

What got you interested in the organ?

When I was about 10, I saw an organist on TV. That was the initial “hook.” My parents bought me a Hammond L-100. I took lessons for two years, but then as a 12-year-old boy I wanted to spend more time outside than practicing.

At age 16 I became a sacristan at a large suburban Roman Catholic church. By that time, I had forgotten how to read bass clef, but I could still read treble and remembered most of my chords. So from time to time I would fill in when the organist was ill. The thing is, I had never played anything but the Hammond before. To me, that big Allen was a monster, but I learned that if I worked the crescendo and swell pedal I could make plenty of racket or play as softly as needed for Communion. (I had no clue about formal registrations.)

I maintained my lifelong love of organ music after that and purchased a Casio keyboard that I played off-and-on for years--again, chords and a melody. And I have nearly 100 CDs of organ music.

Four years ago, getting close to retirement, I came to regret that I never continued with my organ study. So I thought, why not restart this endeavor that I love so much. That is when I found [chapter secretary] Diane Heath, who has been a wonderfully encouraging and supportive teacher.

I took two years of piano lessons from Diane and then purchased an organ, an Allen Historique III G, as my retirement present to me. It’s a big leap from that little old Hammond! I doubt I will ever be a terrific organist, as the older you get, the slower you learn, but I am quite happy to eventually be an adequate organist for my own joy and pleasure.



What is your educational and professional background?

I graduated from Prince George’s Community College (MD) with an associate of arts degree in what was then called “data processing.” I managed all operating systems and telecommunications for
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Chevy Chase Bank for 30 years until it was acquired by Capital One Bank, where I worked an additional 10 years, focusing on mainframe architecture. I finished the last three years of my career at IBM. I had enough funds to retire, and I wanted to buy my organ and start a new chapter for my life!

What are the organ's joys and challenges for you?

The joy is simple: the ability to interpret and create music with my own hands. Then it gets a little muddy, because I have not learned to appreciate all organ music quite yet. Being a “data processing” guy, the binary nature (counterpoint) of Baroque music greatly appeals to me. I love playing hymns because of the spiritual beauty of the music. I have not yet acquired a taste for the Romantic period, probably because I have not been classically trained and most of my purchased music is Baroque. There are many challenges, not least that I am restarting all of this at age 58! Soloing out a melody in a piece makes me crazy. Very fast notes? Well, I just refuse to play them very fast. Dotted eighth notes? @#%\$# When I finally put hands and feet together for a piece, I am sure I am burning out synapses at warp speed. But miraculously, sometimes everything gels and I am incredulous that I am getting actual music out of me!

Why are you an AGO member?

I want to be part of something bigger than myself. I want to be able to contribute and support the organization financially, and to help those much younger organists who are just starting out. I am very excited to be attending POE+ [Pipe Organ Encounter Plus for older students] this summer with the Lehigh Valley AGO.

What do you enjoy doing when you are not on the organ bench?

I have family and many friends in Italy and speak “utilitarian” Italian. I have been to Italy 26 times and plan to spend three weeks this October. Next spring I will attend a six-week intensive language program in Florence.

I also am a very good home chef. I have plans to take EMT courses up to Level 2 (Level 3 is a paramedic). I enjoy medicine and might have gone into it at one time. But studying organ and Italian is plenty on my plate at the moment. I’m retired but seem to always be running out of time!

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HEATH HONORED WITH ORGAN COMMISSION

St. Columba's Episcopal Church has honored its assistant director of music, Diane Heath, on her 25th anniversary at the church by commissioning an organ piece by noted composer Dan Gawthrop.



Diane, a longtime chapter member and current secretary, premiered the piece on the church's Flentrop organ at a service May 22. You can listen to it here:

<https://www.youtube.com/watch?v=HF7qwXf-1K0>.

The form of the piece is ABA and it is kind of a trumpet tune. Gawthrop originally named it "Postlude," but in a nod to Diane's silver anniversary he retitled it "The Silver Seraphim," which suits the fluttering eight notes very well.

According to Diane, "When Dan and I consulted, I mentioned that I have small hands, and he almost succeeded in accommodating that (a couple of measures have tricky left-hand stretches)."



Anne Timpane, St. Columba's director of music and the mastermind behind the commission, thought of Dan Gawthrop because she knew Diane likes his work.

Diane said, "I've hung around St. Columba's so long because of the beautiful instruments, pleasing acoustics, and a supportive, music-loving congregation that shows its support by doing things like commissioning new organ works!"

For more information on the Flentrop organ, go to <https://www.columba.org/the-flentrop-organ/>.

ORGAN RECITALS

Friday, June 3, 7 pm: Spring Potomac Organ Institute Student Recital at St. George's Episcopal Church, 915 N. Oakland St., Arlington. This year's class of six will perform on the new Pasi organ.

Saturday, June 11: Auditions begin for the Potomac Organ Institute's 2022-2023 academic year. If you know of a promising piano student with potential for beginning organ study, contact Peter Crisafulli at peter.crisafulli@allsaintschurch.net and/or Carolyn Booth at atclbmuscmk@aol.com.

Sunday, June 12, 4 pm: Peggy Haas Howell of Lynchburg, VA, plays selections from Bach's Well-Tempered Clavier on the Baroque-temperament Howell organ at Georgetown Lutheran Church, 1556 Wisconsin Ave. NW, as part of Stephen Ackert's series commemorating the WTC's 300th anniversary. Donations will benefit the Georgetown Ministry Center, which works to end homelessness.

Tuesday, June 14, 12:10 pm: Celebrating Juneteenth at Church of the Epiphany, 1317 G St. NW, with organist Paul Byssainthe Jr., music director of at Sligo Seventh-Day Adventist Church, Takoma Park.

July 17-21: Hymn Society of the United States and Canada annual conference at Catholic University. Advance registration rates are available through June 15. [Click here](#) for details.

Music at Midday

Fridays 12:15-1 pm at National City Christian Church (Disciples of Christ), 5 Thomas Circle NW
Social distancing and masks required. Free admission; donations accepted.

June 3: Organist Carol Feather Martin (Arlington) will present "Oberlin Connections," featuring music by David Hurd, Calvin Hampton, David Arcus, Christa Rakich, William Grant Still and Angela Kraft Cross.

June 10: Organist Vincent Carr (Verona, NJ) will celebrate the gifts of the LGBTQ community at NCCC's annual Pride Recital, performing music of Jean Baptiste de Lully, Billy Strayhorn, Alec Wyton, Kris Rizzotto, Ethel Smyth, Paul Ayres ("Sonata over the Rainbow"), Ned Rorem and Mark Miller.

June 17: Organist and composer Carson Cooman (Cambridge, MA) will perform music of three living composers: Günther Firlinger, Carlotta Ferrari and Thomas Åberg.

June 24: Organist Sondra Goldsmith Proctor (Canton, NY) will perform a program of music by Herman Berlinski, Frank Bridge, Rachel Laurin and the unmatched J.S. Bach, who gets the last note of NCCC's spring concert season.

No Music at Midday concerts during July and August. Weekly performances will resume on Friday, Sept. 9.

Dean's column

From Page One

ideas for you to ponder.

1. When you have finished a performance, either in concert or as a closing voluntary, and listeners come to offer words of thanks (and even admiration), always thank them for listening and be kind. If you launch into what may have gone wrong with your performance, you are not honoring the listener's thanksgiving. The performance may have been a moment of epiphany for the person, you never know. If the performance was indeed poor, chances are when someone comes to thank you for the performance, they also know it was a poor performance, so just go along with the act. They are offering their thanks; you should acknowledge this and move on. They make an effort to offer thanks, you make an effort to be graceful.
2. Get rid of copied music in your choral library. Over the course of seven years here in DC/Maryland, I have occasionally thrown out copies that I find in the choral boxes of pieces that we are preparing, and I order enough copies to replace what I discard. However, I'd never completely gone through the choral library. I recently did. It's surprising what one finds. Some of the copies are legitimate ones from a local composer, an unpublished piece. Others were taken from IMSLP and out of copyright, so I kept those I think we might use in coming years. Others I discarded. It was cathartic. And lovely. Fresh. The choral library shelves have space to breathe.
3. After a performance, never, ever blame a mistake on your page turner in front of others. It may be appropriate to speak with the person in private, but never to berate them. In front of others, it is never acceptable. The only situation I can imagine when it would be OK is if you and the page turner are able to joke about a fly, a bee or a wasp flying around both of you. Enough said.
4. Smile and be grateful for the opportunity to rehearse music, to make music with others, to enjoy the beautiful sounds of the instruments you are playing. It truly is extraordinary that we can rehearse and perform some of the most beautiful music composed in big, reverberant rooms on instruments that can shake the building. Enjoy that and share it with a big smile plastered on your face. Your enthusiasm is contagious.

That said, I would be remiss if I did not, *with a big smile on my face*, offer thanks to those who have served you the past couple of years on the board and as presenters at events. The work and enthusiasm of Tom Cowan, Jeff Kempeskie, Irv Lawless, Adam Graham, Rebecca Yoder, Francine Maté, Samantha Scheff, John Nothaft, Paul Byssainthe Jr., Nick Mattera, Eileen Guenther, Joy-Leilani Garbutt, Jeffrey Smith, Ronald Stolk and others has been a welcome help! Pat Henry has done an extraordinary job of reviving The Coupler and keeping the website up to date. And special thanks to Rob Church for his work and vision – the leadership thread that connected the previous board with the current board – and ensuring that the DC chapter continued making an impact. Thank you all.

And one last word: Support your board with attendance at events, with emails and phone calls of support and encouragement, and with your offers to help out as needed. It takes many hands, hearts and minds to do the work that makes a difference. I will continue to remain involved in the challenge and hope to see you there too!

Peace,
David Houston

Potomac Organ Institute Spring Recital June 3

The Spring POI Student Recital will take place on Friday, June 3 at 7 at St. George's Episcopal Church, 915 N. Oakland St., Arlington, VA.



This year's class of six outstanding students will perform on the new Pasi organ, shown at left. Please come and support them!

Special thanks go to the teachers who have mentored these students over the past several months: David Kelley, David Lang, Ben Keseley, Carol Feather Martin, Jeff Pannebaker and Peter Crisafulli.

Auditions for the 2022-2023 academic year are scheduled for Saturday, June 11 as well as a follow-up date later this summer. Although several candidates have already signed up, there is room for a few more. If you know of a promising piano student with potential for beginning organ study, please contact Peter Crisafulli at <mailto:peter.crisafulli@allsaintschurch.net> and/or Carolyn Booth at clbmuscmkr@aol.com.

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Children's Choir Techniques & Repertoire



Dr. Wayne L. Wold, Director

POSITIONS AVAILABLE

District of Columbia

Director of music: National United Methodist Church. Full-time. \$53,000-\$80,000 annually. Click [here](#).

Maryland

Director of music/organist: St. Paul's Episcopal Church, Waldorf. Part-time. Three-manual Rodgers Trillium 927 organ. \$23,000-26,000 annually. Click [here](#).

Office manager: Lewis & Hitchcock Organ Builders, Beltsville. Full-time. Customer relations, scheduling, accounts payable and receivable, payroll and other bookkeeping duties (in conjunction with accountant). Salary plus benefits. To apply, send letter and resume to richard@lhorgans.com.

Minister of music: Trinity Lutheran Church, North Bethesda. 28-rank Moeller organ. About 15 hours per week. \$23,000-30,000. Click [here](#).

Director of music and arts: United Church of Christ of Seneca Valley, Germantown. Part-time. \$29,000-32,000 annually. Click [here](#).

Organist/pianist: Holy Cross Catholic Church, Garrett Park. Click [here](#) for details from the agohq.org website.

Organist/assistant music director: Catonsville Presbyterian Church. 10-15 hours per week. \$17,000-18,000 annually. Three-manual Moeller organ. Click [here](#).

Music director/principal organist: St. Catherine Laboure Parish, Wheaton. Full-time. Click [here](#).

Virginia

Director of music/organist: Peace Lutheran Church, Alexandria. Part-time. Two-manual, 18-rank pipe organ. Click [here](#).

Organist/director of music ministries: St. Christopher's Episcopal Church, Springfield. \$25,000-28,000 annually. Gress-Miles pipe organ with two manuals and 15 ranks. Click [here](#).

Director of music ministries: Cathedral of St. Thomas More, Arlington. Click [here](#).

Director of music: Immanuel Presbyterian Church, McLean. Full-time. \$75,000-85,000 plus benefits. Lively-Fulcher pipe organ. Click [here](#).

Organist/pianist: Emmanuel Lutheran Church, Vienna. \$20,000-25,000. Click [here](#) for details from the agohq.org website.

PIPE ORGAN ENCOUNTER PLUS IN RICHMOND



The Richmond AGO chapter is offering a Pipe Organ Encounter Plus (POE+) program this summer for keyboard players 19 or older who are interested in improving their organ skills.

The POE+ is Aug. 7-12.

The fee of \$500 includes a hotel room and all meals.

Participants will experience six organs, including the 26-rank Martin Pasi instrument at St. Benedict Catholic Church, shown at left.

See the full description, brochure and registration information at [Richmond AGO POE+ 2022 - August 7-12, 2022.](#)

For more information, email poeinfo@richmondago.org.

The Coupler can be mailed to you

If you would prefer to receive a paper copy of The Coupler by mail, please send an email to dcchapterago@gmail.com. Also, please let us know of any other members who are unable to access the e-version and would prefer The Coupler sent by post.

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Member: National Society of Accountants, Institute of Management Accountants

New members in May: Troy Lawson, Matthew Richardson, Benjamin Roberson, CAGO, and James Madigan III. Welcome!

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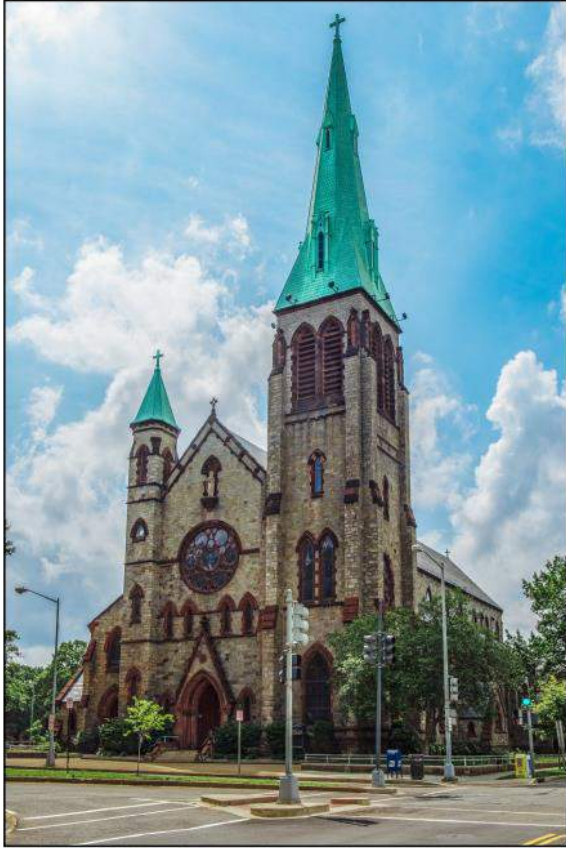


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SAINT DOMINIC CATHOLIC CHURCH WASHINGTON, DC

“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*

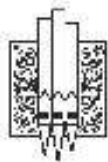


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