



**2017 AGO MID-ATLANTIC  
REGIONAL CONVENTION**



**RICHMOND VIRGINIA**  
**June 25 – 28**

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David Lang | [dlang@dafferorgans.com](mailto:dlang@dafferorgans.com) | 202-657-8345



# 2017 AGO MID-ATLANTIC REGIONAL CONVENTION



**RICHMOND VIRGINIA**

**WELCOME** to Richmond and the Convention!

We're very glad you'll be with us for what promises to be an invigorating and inspirational three-plus days. We hope the experiences you have will inform, challenge, delight, and refresh . . . and that you'll leave with fantastic memories and a rejuvenated spirit.

Please be sure to let us know how we can make your days here even more enjoyable. Don't hesitate to ask questions. We love questions. We love trying to answer them.

Relax, and let us guide you through a wonderful convention.

Again, **WELCOME !**



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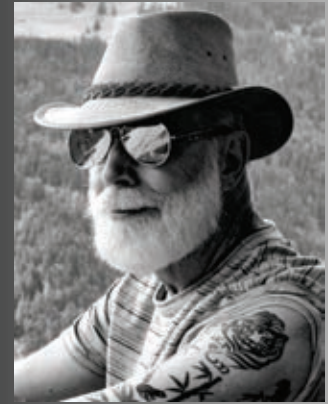
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# CONVENTION AT A GLANCE

## 2017 AGO Mid-Atlantic Regional Convention

Sunday, June 25 – Wednesday, June 28, 2017



### Sunday, June 25, 2017

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- 1:00-6:50 PM..... Omni Hotel, 2<sup>nd</sup> Floor **REGISTRATION & HOSPITALITY** in Mezzanine area (*see hotel map on p. 7*)
- 1:00-6:00 PM..... Omni Hotel, 2<sup>nd</sup> Floor **EXHIBITS** in James River Ballroom Prefunction area (*see hotel map on p. 7*)
- 2:00 PM ... Cathedral of the Sacred Heart **CHORAL CONCERT** – Greater Richmond Children’s Choir (*pre-convention event, not part of the convention*)
- 5:00 PM ..... St. James’s Episcopal **CHORAL EVENSONG** – St. James’s Choir (*pre-convention event, not part of the convention*)
- 5:30 PM ..... Dinner on your own at Omni Hotel or restaurants nearby (*see restaurant map on p. 19*)
- 6:45 PM ..... Buses depart for River Road Church, Baptist (*available only by advance purchase of the Convention Transportation Package at registration*)
- 7:30 PM ..... River Road Church, Baptist **OPENING CONCERT** – River Road Church Choir, Robert Gallagher, John Bohl
- 9:00 PM ..... Buses depart for Omni Hotel (*available only by advance purchase*)
- 9:30-11:00 PM.... Omni Hotel, 2<sup>nd</sup> Floor **EXHIBITS, RECEPTION, & CASH BAR** in James River Ballroom Prefunction area
- 9:30-11:00 PM.... Omni Hotel, 2<sup>nd</sup> Floor **REGISTRATION & HOSPITALITY** in Mezzanine area

### Monday, June 26, 2017

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- 7:30 AM ..... Breakfast on your own at Omni Hotel or restaurants nearby (*see restaurant map on p. 19*)
- 8:00-11:00 AM ... Omni Hotel, 2<sup>nd</sup> Floor **REGISTRATION & HOSPITALITY** in Mezzanine area
- 9:00-11:00 AM ... Omni Hotel, 2<sup>nd</sup> Floor **EXHIBITS** in James River Ballroom Prefunction area
- 9:00 & 10:00 AM Omni Hotel, 2<sup>nd</sup> Floor **WORKSHOPS** in Salon AB or D
- 11:05 AM ..... Buses depart for Grace Covenant Presbyterian (*available only by advance purchase*)
- 11:30 AM .. Grace Covenant Presbyterian **ORGAN RECITAL** – Winner of the Mid-Atlantic AGO/Quimby Regional Competition
- 12:05 PM .. Grace Covenant Presbyterian Box lunch (*included in registration*) and meeting of Chapter Deans
- 1:10 PM ..... Walk 3 blocks to Bethlehem Lutheran
- 1:30 PM ..... Bethlehem Lutheran **ORGAN RECITAL** – Christa Rakich
- 2:20 PM ..... Walk 2 blocks to St. James’s Episcopal or 3 blocks to Grace Covenant Presbyterian
- 2:40 PM ..... St. James’s Episcopal or Grace Covenant Presbyterian **WORKSHOPS**
- 3:45 PM ..... Buses depart from each church for Omni Hotel (*available only by advance purchase*)
- 4:00-5:30 PM..... Omni Hotel, 2<sup>nd</sup> Floor **REGISTRATION & HOSPITALITY** in Mezzanine area
- 4:00-5:30 PM..... Omni Hotel, 2<sup>nd</sup> Floor **EXHIBITS** in James River Ballroom Prefunction area
- 5:30 PM ..... Dinner on your own at Omni Hotel or restaurants nearby (*see restaurant map on p. 19*)
- 7:00 PM ..... Buses depart for St. James’s Episcopal (*available only by advance purchase*)
- 7:30 PM ..... St. James’s Episcopal **ORGAN RECITAL** – Daniel Stipe
- 9:00 PM ..... Buses depart for Omni Hotel (*available only by advance purchase*)
- 9:30-11:00 PM.... Omni Hotel, 2<sup>nd</sup> Floor **EXHIBITS & CASH BAR** in James River Ballroom Prefunction area
- 9:30-11:00 PM.... Omni Hotel, 2<sup>nd</sup> Floor **REGISTRATION & HOSPITALITY** in Mezzanine area

### Tuesday, June 27, 2017

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- 7:30-11:00 AM ... Omni Hotel, 2<sup>nd</sup> Floor **REGISTRATION & HOSPITALITY** in Mezzanine area
- 7:45 AM ..... Omni Hotel, 2<sup>nd</sup> Floor Breakfast (*included in registration*) & AGO Regional Meeting in James River Ballroom, Salon C
- 9:00-11:00 AM ... Omni Hotel, 2<sup>nd</sup> Floor **EXHIBITS** in James River Ballroom Prefunction area
- 9:00 & 10:00 AM Omni Hotel, 2<sup>nd</sup> Floor **WORKSHOPS** in Salon AB or D
- 11:05 AM ..... Buses depart for Ginter Park Presbyterian (*available only by advance purchase*)
- 11:30 AM ..... Ginter Park Presbyterian **ORGAN RECITAL** – Chelsea Chen
- 12:25 PM ..... Ginter Park Presbyterian Box lunch (*included in registration*)
- 1:30 PM ..... Buses depart for St. Benedict Catholic (*available only by advance purchase*)
- 2:00 PM ..... St. Benedict Catholic **ORGAN-PLUS CONCERT** – Thomas Lee Bailey, Cheryl Van Ornam + others
- 3:00 PM ..... Buses depart for Omni Hotel (*available only by advance purchase*)
- 3:30-5:30 PM..... Omni Hotel, 2<sup>nd</sup> Floor **REGISTRATION & HOSPITALITY** in Mezzanine area
- 3:30-5:30 PM..... Omni Hotel, 2<sup>nd</sup> Floor **EXHIBITS** in James River Ballroom Prefunction area

## CONVENTION AT A GLANCE

3:45 PM .....	Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> in Salon AB or D
5:30 PM .....		Dinner on your own at Omni Hotel or restaurants nearby ( <i>see restaurant map on p. 19</i> )
7:00 PM .....		Buses depart for St. Paul's Episcopal ( <i>available only by advance purchase</i> )
7:30 PM .....	St. Paul's Episcopal	<b>ORGAN RECITAL</b> – Stefan Engels
9:00 PM .....		Buses depart for Omni Hotel ( <i>available only by advance purchase</i> )
9:30-11:00 PM ...	Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS &amp; CASH BAR</b> in James River Ballroom Prefunction area
9:30-11:00 PM ...	Omni Hotel, 2 <sup>nd</sup> Floor	<b>REGISTRATION &amp; HOSPITALITY</b> in Mezzanine area

### Wednesday, June 28, 2017

7:30 AM.....		Breakfast on your own at Omni Hotel or restaurants nearby ( <i>see restaurant map on p. 19</i> )
8:00-11:00 AM ...	Omni Hotel, 2 <sup>nd</sup> Floor	<b>REGISTRATION &amp; HOSPITALITY</b> in Mezzanine area
9:00-11:00 AM ...	Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS</b> in James River Ballroom Prefunction area ( <i>final time for exhibits</i> )
9:00 & 10:00 AM	Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> in Salon AB or D
11:05 AM.....		Buses depart for St. Michael's Episcopal ( <i>available only by advance purchase</i> )
11:30 AM.....	St. Michael's Episcopal	<b>ORGAN RECITAL</b> – Renée Anne Louprette
12:30 PM .....		Buses depart for River Road Church, Baptist ( <i>available only by advance purchase</i> )
1:00 PM .....	River Road Church, Baptist	Box lunch ( <i>included in registration</i> )
2:00 PM .....	River Road Church, Baptist	<b>WORKSHOPS</b>
3:05 PM .....		Buses depart for St. Bridget Catholic ( <i>available only by advance purchase</i> )
3:30 PM .....	St. Bridget Catholic	<b>ORGAN RECITAL</b> – Mark Laubach
4:20 PM .....		Walk next door to St. Stephen's Episcopal
4:35 PM .....	St. Stephen's Episcopal	<b>CHORAL PRELUDE &amp; EVENSONG</b>
6:00 PM .....	St. Stephen's Episcopal	Dinner ( <i>included in registration</i> )
7:30 PM .....		Buses depart for Cannon Memorial Chapel, U. of R. ( <i>available only by advance purchase</i> )
8:00 PM .....	University of Richmond	<b>CLOSING CONCERT</b> – New York Polyphony, Bruce Stevens
9:30 PM .....		Buses depart for Omni Hotel ( <i>available only by advance purchase</i> )

### Welcome from the Convention Coordinator...



Please let me offer you a most hearty WELCOME from the Richmond Chapter of the AGO, the Convention Steering Committee, and the other working committees of the 2017 AGO Mid-Atlantic Regional Convention. We are thrilled that you have chosen to attend this convention and visit Richmond, and we are excited about the many opportunities we'll have to make this a wonderful, enriching, and memorable experience for you. We hope you make new friends, hear a wonderful piece of music you've never heard before, meet all of the exhibitors, enjoy the setting and architecture of the venues, and leave with many happy memories of your convention time in Richmond.

Please introduce yourself to other Steering Committee members and to me as we progress through these days together, and let us know how we can help you in any way.

We're very glad you're here!

**Kenna Payne**, 2017 AGO Mid-Atlantic Regional Convention Coordinator

### The Convention Steering Committee...

John DeMajo, *Publicity*

Judy Fiske, *Hospitality*

Bob Ford, *Volunteers*

Larry Heath, *Sales & Fundraising*

Grant Hellmers, *AGO/Quimby Regional Competition for Young Organists*

Steve Henley, *Exhibits*

Paul Honaker, *Transportation*

Chris Martin, *Program & Logistics*

Kenna Payne, *Chair*

Nancy Reed, *At large*

David Starzer, *Registration*

Bruce Stevens, *Convention Book*

Mary Stutz, *Website & Social Media*

Cheryl Van Ornam, *At large*

Bill Van Pelt, *Hotel*

Sally Warthen, *Sales & Fundraising*

**Other convention committees...**

**Convention Book**

Bruce Stevens, *Chair*

**Exhibits**

Steve Henley, *Chair*

Mary Campbell

**Hospitality**

Judy Fiske, *Chair*

**Hotel**

Bill Van Pelt, *Chair*

D. Jay Feldman

**Publicity**

John DeMajo, *Chair*

Betty Girardeau

David Pate

Ray Potter

**Program & Logistics**

Chris Martin, *Chair*

Tom Bailey

Marty Barstow

Allen Bean

Bob Gallagher

Grant Hellmers

Nancy Reed

Bruce Stevens

Cheryl Van Ornam

**RCYO**

Grant Hellmers, *Chair*

**Registration**

David Starzer, *Chair*

**Sales & Fundraising**

Larry Heath, *Co-chair*

Sally Warthen, *Co-chair*

Carey Bliley

Tom Hostenske

Jeff Hummel

David Purdy

Ava Spence

Kathy Toole

**Transportation**

Paul Honaker, *Chair*

William Drake

Aubrey Lindsey

**Volunteers**

Bob Ford, *Chair*

Sharon Freude

Ed Schutt

**Website & Social Media**

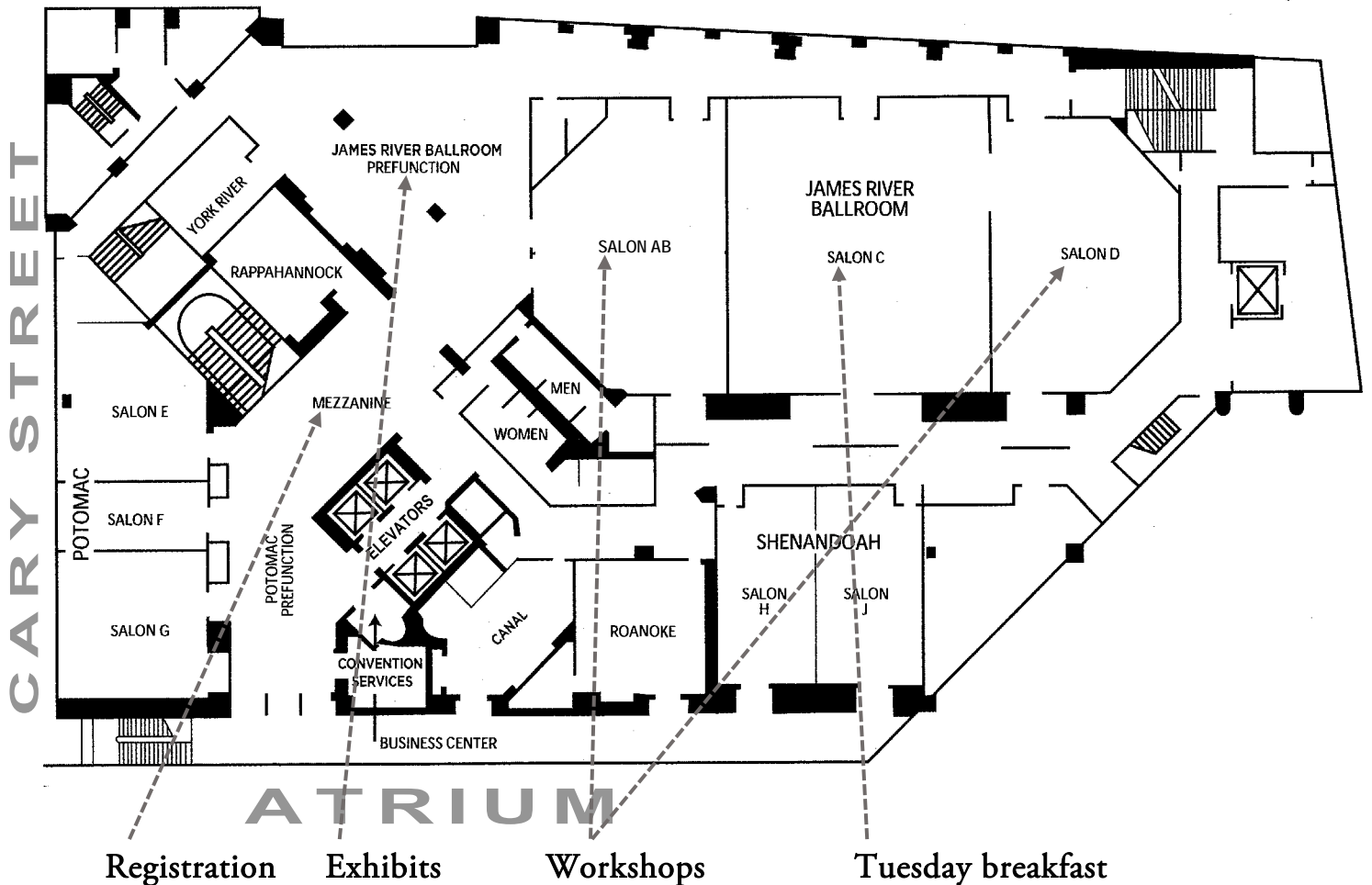
Mary Stutz, *Chair*

David Sinden

**Map of hotel areas used for convention activities...**



**SECOND FLOOR**





# St. James's Episcopal Church

Dr. Mark A. Whitmire, *Director of Music*  
Virginia Ewing Whitmire, *Organist*

Welcomes you to the  
AGO 2017 Mid-Atlantic  
Regional Convention

*and invites you to join us for*

## Evensong

Sunday, June 25  
5:00 p.m.



*St. James's Chamber Singers*

Introit	Beati quorum via (Stanford)
Service	Howells (Collegium Regale)
Psalms 24	Crotch (double in C)
Responses	Tomkins
Anthems	My soul, there is a country (Parry)
	Evening Hymn (Gardiner)

1205 West Franklin Street  
mwhitmire@doers.org 804-355-1779 x323

Greater Richmond Children's Choir  
thanks and honors

## **Hope Armstrong Erb**

for her 20 years as  
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**20**  **GRCC**   
YEARS GREATHER RICHMOND CHILDREN'S CHOIR

and congratulates

## **Crystal Jonkman**

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and/or for the full 2017-2018 season!*

CELEBRATING

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YEARS GREATHER RICHMOND CHILDREN'S CHOIR

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**Kenna Payne**  
Organist/Choir Director &  
Convention Coordinator

**David Starzer**  
Office Manager &  
Convention Registrar





*COMMONWEALTH of VIRGINIA*  
*Office of the Governor*

Terence R. McAuliffe  
Governor

June 25, 2017

Dear Friends:

I extend a warm welcome to everyone attending the 2017 Regional Convention hosted by the Richmond Chapter of the American Guild of Organists. I also thank the organizers of this event for choosing Richmond as the venue this year.

This convention offers organists up and down the East Coast an opportunity to come together to share their knowledge and techniques to enhance the art of music. The American Guild of Organists serves over 15,000 members throughout the United States and abroad. I commend you for your commitment to your vocations. Thank you for all you do to strengthen the Commonwealth.

Best wishes for a successful and productive conference.

Sincerely,

A handwritten signature in black ink, appearing to read "Terence R. McAuliffe".

Terence R. McAuliffe

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(804) 786-2211 • TTY (800) 828-1120  
[www.governor.virginia.gov](http://www.governor.virginia.gov)



CITY OF RICHMOND

OFFICE OF THE MAYOR

June 25, 2017

Greetings:



On behalf of the City of Richmond, it is my pleasure to extend greetings as you gather for the Richmond Chapter of the American Guild of Organists' 2017 Mid-Atlantic Regional Convention. We are so pleased to welcome you to our capital city!

Today provides an opportunity to celebrate your accomplishments, encourage you in your vision for the future and reflect upon the ideals by which the American Guild of Organists was founded. It is also my hope that this time will provide you an opportunity to recommit to your mission and purpose.

I hope you find time to experience Richmond during your stay. You will find that Virginia's Capital is prepared to greet you with a wide variety of City sites, attractions, and outstanding restaurants. I am hopeful you can find time to visit our many historic landmarks such as the Virginia Museum of Fine Arts, the Maggie L. Walker Museum and the Black History Museum and Cultural Center.

Again, welcome to the City of Richmond! Best wishes for a successful convention.

Sincerely,

A handwritten signature in black ink, appearing to read "Levar M. Stoney".

Levar M. Stoney  
Mayor

900 EAST BROAD STREET • RICHMOND, VA 23219 • 804.646.7970 • FAX 804.646.7987 • WWW.RICHMONDGOV.COM

## Welcome from the Richmond Chapter Dean...

Welcome to Richmond, a thriving city with museums, historical sites, international-quality restaurants, opportunities for outdoor sports, three universities...the list is long. We are two hours from the mountains to the west and two hours from the ocean to the east. It is no surprise that we were listed by *Travel and Leisure* magazine in 2016 as one of the top places to visit. We hope you enjoy your visit here, and return again.

Welcome to the Richmond Chapter AGO. Monthly chapter meetings include interesting, educational, and practical presentations by chapter members and guests. Our Organ Repertoire Recital Series hosts a number of award-winning organists each year. Monthly Dean's Organ Tours feature an open console experience for chapter members to play on a variety of instruments. Our annual Bach Marathon, a well-received public outreach program, has featured organists, instrumentalists, and choral groups in glorious presentations of Bach's music.

Welcome to the 2017 AGO Mid-Atlantic Regional Convention. We have enjoyed planning these next days for you. We hope you enjoy all the convention events while meeting old friends and making new ones.

### Cheryl Van Ornam

Dean, Richmond Chapter, AGO



## Welcome from the AGO Mid-Atlantic Regional Councillor...

Welcome to Richmond, Virginia, and the 2017 AGO Mid-Atlantic Regional Convention! This biennial event provides us with performances by some of the finest musicians of our day and updates on the most recent discoveries and developments from experts in our ever changing and dynamic profession. It also presents an invitation for renewing relationships with colleagues and experiencing the offerings to be enjoyed in each unique and bountiful locale. Most of all, it is a time to spend a couple of days in the summer to relax and celebrate the riches of our wonderful region.

So Celebrate One Another, Celebrate Richmond, Virginia, Celebrate the American Guild of Organists!

### Glenn L. Rodgers, AAGO, MM

Councillor, AGO Mid-Atlantic Region



TRINITY  
LUTHERAN CHURCH



welcomes convention attendees

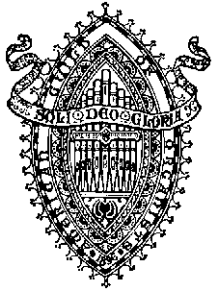
*gathering. growing. going.*

*Cheryl Van Ornam*

*Redeemer Lutheran Church ~ Director of Music  
First Church of Christ, Scientist ~ Organist  
VCU ~ Vocal Department Accompanist*

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## American Guild of Organists

National Headquarters  
475 Riverside Dr., Ste. 1260  
New York, NY 10115  
W: 212-870-2310  
Fax: 212-870-2163  
info@agohq.org  
www.agohq.org

### National Council

President  
Michael Bedford, AAGO, ChM, DMA

Vice President/Councillor for  
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Eileen J. Hunt, AAGO, DMA

Secretary/Councillor for Communications  
Mary V. Stutz, BS

Treasurer/Councillor for Finance  
and Development  
Barbara W. Adler, SPC, DMA

Councillor for Membership  
David K. Lamb, AAGO, DMus

Councillor for Conventions  
Michael Velting, DMA

Councillor for Education  
Don Cook, AAGO, DMA

Chair of the Board of Regional Councillors  
Matthew Burt, SPC, MA, MDiv, MSM

### Executive Director

James E. Thomashower, CAE, BA

### Chaplain

Don E. Saliers, PhD

### Regional Councillors

NORTHEAST  
Cheryl Duerr, AAGO, MM

MID-ATLANTIC  
Glenn Rodgers, AAGO, MM

SOUTHEAST  
Homer A. Ferguson, III, DMA

GREAT LAKES  
Karl Bruhn MA, MChM

NORTH CENTRAL  
Marilyn Schempp, SPC, MM

SOUTHWEST  
Vicki J. Schaeffer, DM

WEST  
Matthew Burt, SPC, MA, MDiv, MSM

## American Guild of Organists 2017 Regional Conventions

The American Guild of Organists is the national professional association serving the organ and choral music fields. Founded by 145 organists in 1896, the Guild now serves approximately 15,000 members and subscribers throughout 302 chapters nationwide and in Europe, Africa, Asia, and Australia.

As both an educational and service institution, the AGO offers a graduated examination program for the professional certification of organists and choral conductors at specified levels of attainment; general programs and publications for continuing education; workshops, lectures, performances, and educational events at the local chapter level and at regional and national conventions; and competitions in organ performance, improvisation, and composition. The AGO's constantly expanding Web site and monthly publication of *THE AMERICAN ORGANIST* Magazine, the most widely read organ and choral music journal in the world today, provide Guild members and the public at large with a wide array of information resources, communication links, and research tools.

Under the leadership of an eight-member National Council, a network of volunteer officials and committees at the national, regional and local levels directs the activities of the Guild. A professional staff at AGO Headquarters in New York City coordinates the publication, education, competition, and development programs of the organization.

Membership in the Guild is open to any interested individual who supports the mission of the AGO. The American Guild of Organists is a not-for-profit, tax-exempt 501(c)(3) organization, chartered by the Board of Regents of the University of the State of New York.



On behalf of all national and regional officers and councillors of the American Guild of Organists, it is my very great privilege to extend a warm and enthusiastic welcome to the 2017 AGO Mid-Atlantic Regional Convention in the beautiful city of Richmond, Virginia. The Steering Committee of the Richmond Chapter has spent countless hours in preparation for this event, providing a wide range of concerts, services, workshops, exhibits and social events for your education and enjoyment. I am delighted that you have chosen to attend a regional convention. If this is your first time to do so, you are in for a wonderful experience. You will find new music, new ideas and new friends, and hopefully you will leave with a sense of refreshment and rejuvenation to carry you through another year of music making.

Many people find the regional conventions particularly enjoyable because they are more intimate than the national conventions and represent a much smaller geographic area of membership. In addition to meeting new friends, it is also a pleasure to connect with old friends and colleagues and enjoy a "family reunion" atmosphere. Networking is an important part of who we are, and there will be ample opportunities for you to take advantage of this added benefit.

As you work your way through the next several days, I hope you will be enriched and transformed by the high caliber of music, learning and worship provided for you. Conventions fill a tremendous need by providing experiences that our chapters alone are unable to do. By your attendance here, you have validated the efforts of all the volunteer planners involved, and have given yourself an valuable opportunity for mental and spiritual nourishment.

I wish for each and every one of you a lasting and memorable experience that will serve you well in the days to come. Thank you for coming, and have a pleasant stay!

MICHAEL BEDFORD, AAGO, ChM, DMA



Greetings and welcome to all participants in the 2017 AGO Regional Conventions. Whether you are in Montreal, Richmond, Jacksonville, Youngstown, Iowa City, Dallas, or Salt Lake City, you are among dedicated volunteers who have been working since 2014 to plan this celebration of the organ and its music. I extend my profound thanks to the host chapter, the convention steering committee, and the performing artists, workshop presenters, and clergy who will lift your spirits with their talents and insights; to the advertisers and exhibitors whose products and services will inform and delight you; and to our very generous donors for their gifts in support of this event.

The AGO's mission is to "foster a thriving community of musicians who share their knowledge and inspire passion for the organ." To that end, the regional conventions are designed to encourage excellence in the performance of organ and choral music; inspire, educate, and embrace certification for organists and choral conductors; provide opportunities for networking, fellowship, and mutual support; nurture future generations of organists; promote the organ in its historic and evolving roles; and engage wider audiences with organ and choral music. Whether this is your first AGO convention or you've been to more than you can keep track of, please take full advantage of the sights and sounds this meeting has to offer. Connect with new people, visit with old friends, and above all sit back and enjoy the music.

JAMES E. THOMASHOWER

# CONVENTION EXHIBITORS

## Exhibit Hours

<b>Sunday:</b>	.....	1:00-6:00 PM	9:30-11:00 PM
<b>Monday:</b>	9:00-11:00 AM	4:00-5:30 PM	9:30-11:00 PM
<b>Tuesday:</b>	9:00-11:00 AM	3:30-5:30 PM	9:30-11:00 PM
<b>Wednesday:</b>	9:00-11:00 AM		

*The exhibits are located in the James River Ballroom Prefunction area (see hotel map on p. 7).*

### **2019 AGO Mid-Atlantic Regional Convention**

Southwest & Southeast Jersey Chapters  
Moorestown, Haddonfield, Atlantic City, NJ  
Rob Hobgood, Chair  
rbhobgood@gmail.com

### **American Theatre Organ Society (ATOS)**

Old Dominion Chapter  
John G. DeMajo, President  
Richmond, VA  
Phone: 504-858-7689  
www.atos.org/chapter/old-dominion

### **Cliff Hill Music, Inc.**

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cliff@cliffhillmusic.com

### **Computer Tooles Company**

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www.computertooles.com  
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### **Historic Organ Restoration Committee, Inc.**

Dennis E. Cook, Secretary  
2314 Pacific Avenue  
Atlantic City, NJ 08401  
Phone: 609-703-7265  
info@boardwalkorgans.org

### **Muller Pipe Organ Company**

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### **Selah Publishing Company**

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- The members and staffs of all the churches in which convention events are held
- Grace Covenant Presbyterian Church and Westminster Presbyterian Church for meeting space, administrative support, and photocopying
- LCI Communications, Inc., Tom Hostenske, President, for graphic design services and TAO advertising layout
- The Presbytery of the James, PC(USA) for sign printing
- St. James's Episcopal Church for live-streaming the Monday evening concert
- Technology Assurance Group, Inc. for registration desk computer equipment

We especially want to thank the members of the former Southside Virginia Chapter of the AGO, whose donation of their remaining cash balance upon the closure of the chapter in 2014 provided the initial financial support for this convention.

<p><b>Mozart's Requiem</b> Friday, May 19, 7:30 pm River Road Presbyterian Church 8960 River Road, Richmond, VA</p> <p>&amp;</p> <p>Sunday, May 21, 3:00 pm Duncan Memorial UMC 201 Henry St., Ashland, VA</p>	 <p><b>RYAN TIBBETTS, Artistic Director</b> <b>DANIEL STIPE, Organist</b></p>	<p><b>Handel's Messiah</b> Friday, Dec. 15, 7:30 pm Church of the Holy Comforter 4819 Monument Ave., Richmond, VA</p> <p>&amp;</p> <p>Sunday, Dec. 17, 3:00 pm Duncan Memorial UMC 201 Henry St., Ashland, VA</p>
<p><i>A 501c3 community chorale serving Metro Richmond since 2007</i> Visit us @ <a href="http://www.cvamc.org">www.cvamc.org</a></p>		

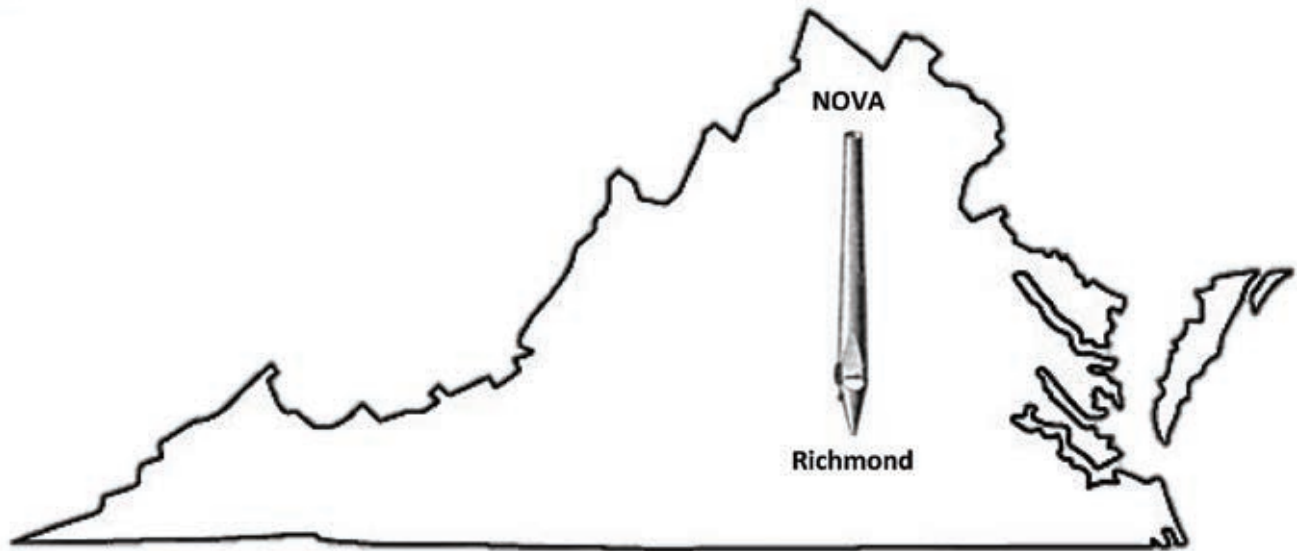
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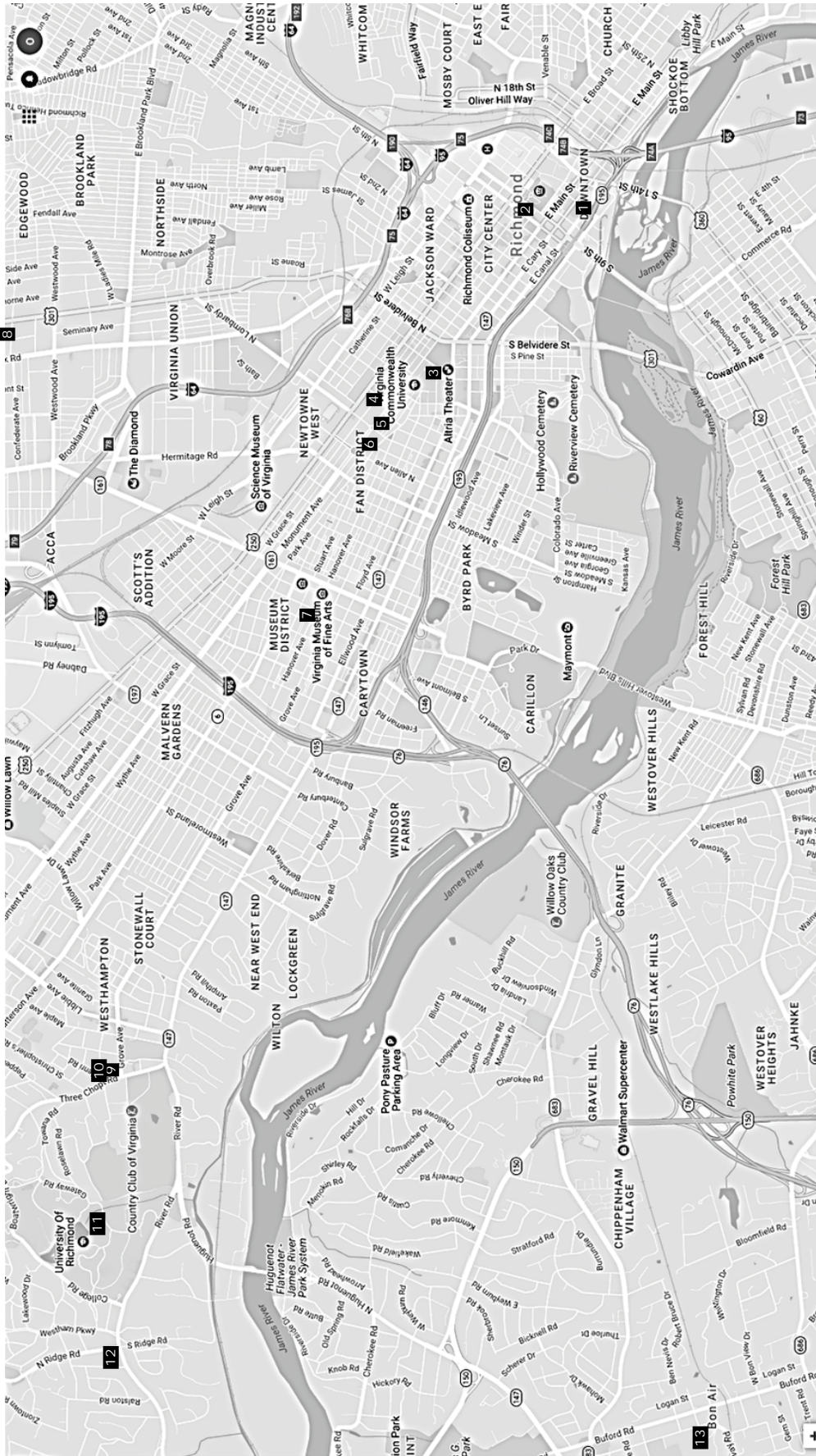
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Map of Richmond showing location of all convention venues with addresses and phone numbers...



- 1** Omni Hotel  
100 S 12th St, Richmond  
804-344-7000
- 2** St. Paul's Episcopal Church  
815 E Grace St, Richmond  
804-643-3589
- 3** Cathedral of the Sacred Heart  
800 S Cathedral Pl, Richmond  
804-359-5651
- 4** Bethlehem Lutheran Church  
1100 W Grace St, Richmond  
804-353-4413
- 5** St. James's Episcopal Church  
1205 W Franklin St, Richmond  
804-355-1779
- 6** Grace Covenant Presbyterian Church, 1627 Monument Ave, Richmond, 804-359-2463
- 7** St. Benedict Catholic Church  
300 N Sheppard St, Richmond  
804-254-8810
- 8** Ginter Park Presbyterian Church  
3601 Seminary Ave, Richmond  
804-359-5049
- 9** St. Stephen's Episcopal Church  
6000 Grove Ave, Richmond  
804-288-2867
- 10** St. Bridget Catholic Church  
6006 Three Chopt Rd, Richmond  
804-282-9511
- 11** Cannon Chapel, University of Richmond  
36 Wilton Way, U.R. (up the hill from Westhampton Way)
- 12** River Road Church, Baptist  
8000 River Rd, Richmond  
804-288-1131
- 13** St. Michael's Episcopal Church  
8706 Quaker Lane, Bon Air  
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## About the convention logo...

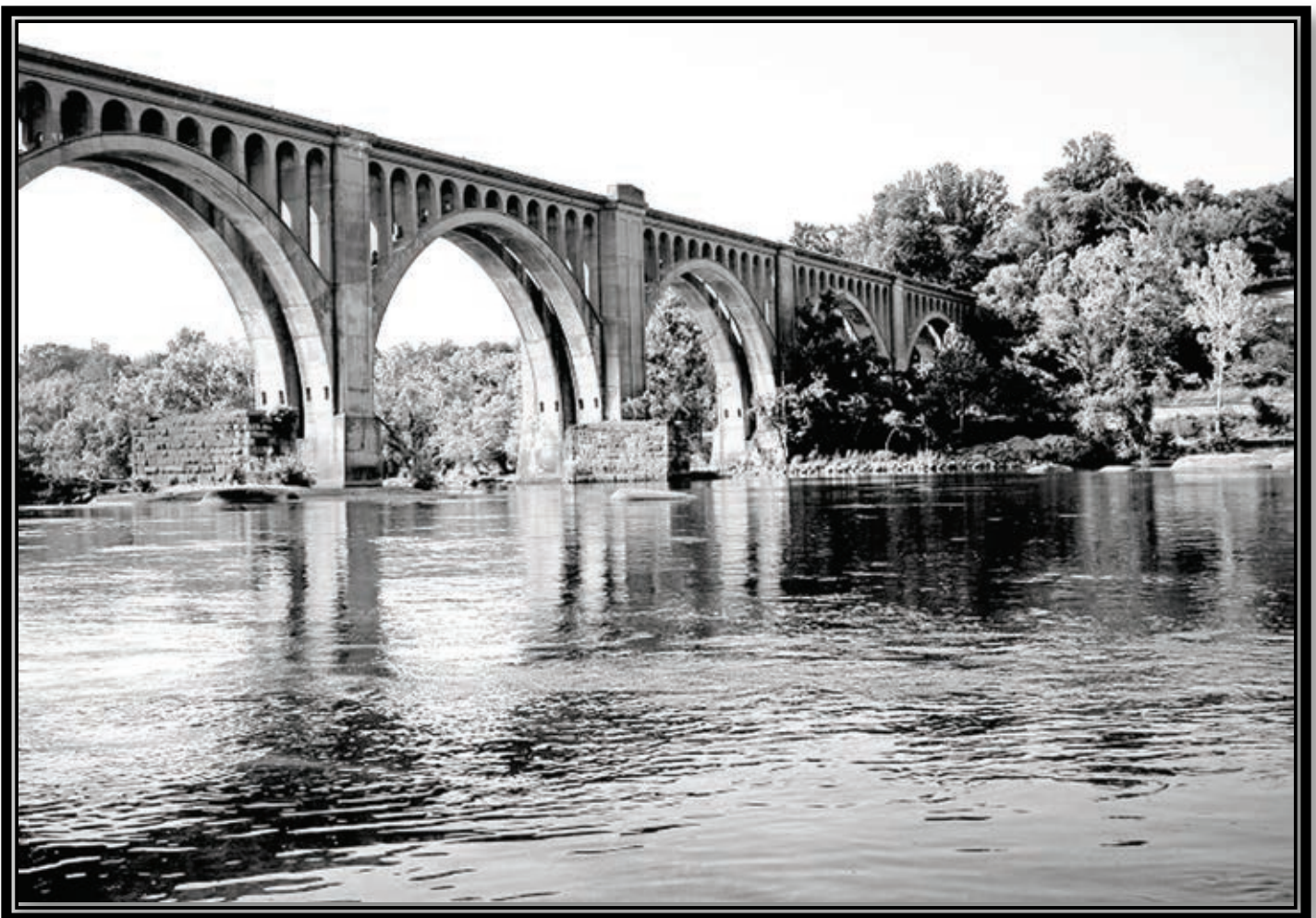
Like many cities around the world and in the history of civilization, the city of Richmond was born and grew along a major river. In our case, it is the James River, one whose course falls entirely within the Commonwealth of Virginia. The James has played an important role in our state's and nation's history and continues to be a centerpiece of activity, culture, and general life for the city and surrounding areas.

One of the man-made features of the river is a beautiful, classic railroad bridge, spanning the river just west of the downtown area. Built in 1919 and still in use today, the CSX A-Line Bridge carries a double track and was built jointly by two rail companies. Its purpose was to create a more direct and, therefore, quicker route around Richmond. It crosses over sets of tracks on each side of the river and replaced an 1891 bridge whose brick piers are still standing in the water.

Hannah Hopper, a local graphic designer, sees a natural connection between the design of the bridge and her design of our logo. She describes it this way:

“My goal for the convention's logo was to unite Richmond's rich history with the beauty of the organ. My research led me to a Richmond landmark: the James River Railway Bridge that spans the James River. The James...runs through the heart of our city and has played a huge role in the development of not only Richmond, but also Virginia itself. The bridge...is recognized and cherished by Richmond residents. I was struck by the similarities between the bridge and an organ. In the final logo design, the shape of the arches of this bridge become an organ console, while the silhouette of the city resembles the organ's pipes.”

Here is a picture of the bridge. If you're driving around Richmond, we hope you will take a good look at it and see the organ console. It runs parallel to the Powhite Parkway (VA route 76) bridge on the downriver (east) side.



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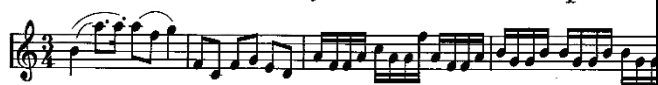
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- Z. Trevi's
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**G**reetings from the  
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**Best wishes to Richmond AGO  
on the occasion of the 2017  
Mid-Atlantic Regional Convention**



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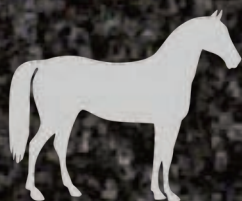
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*The Pittsburgh AGO Chapter, host of the  
2015 Mid-Atlantic Regional Convention,  
sends best wishes to the Richmond Chapter  
for a fantastic convention!*

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### *39<sup>th</sup> Season – 2017-2018*

Matthew Dirst – Friday, October 20, 2017 – Saint Paul Cathedral

Mary Beth Bennett – Sunday, November 19, 2017 – East Liberty Presbyterian Church

Benjamin Sheen – Friday, March 9, 2018 – Calvary Episcopal Church

Katelyn Emerson – Sunday, April 15, 2018 – Shadyside Presbyterian Church

The Richmond Chapter of the American Guild of Organists



## Organ Repertoire Recital Series

54th Season 2017-2018

### Todd Wilson

*One of the finest concert organists in the U.S.  
Head of the Organ Department at  
The Cleveland Institute of Music  
Director of Music at Trinity Cathedral, Cleveland*

Friday, November 3, 2017, 7:30 p.m.  
All Saints Episcopal Church  
8787 River Road

Austin Organ, 1967 & 1994, 3 manuals, 59 stops



### Katelyn Emerson

*Virtuosic young "rising star" concert organist  
First Prize winner – 2016 AGO National Organ Competition  
Associate Organist & Choirmaster, Church of the Advent, Boston*

Friday, March 9, 2018, 7:30 p.m.  
River Road Church, Baptist  
8000 River Road

Moller organ, 1970 / Emery Brothers, 2016, 4 manuals, 67 stops

### David Briggs

*International English Concert Organist  
Artist-in-Residence at St James Cathedral, Toronto  
Organist Emeritus of Gloucester Cathedral, UK*

Friday, April 20, 2018, 7:30 p.m.  
St. James's Episcopal Church  
1205 West Franklin Street

C. B. Fisk organ, 1999, 3 manuals, 59 stops



## SUNDAY AT A GLANCE

1:00-6:50 PM Omni Hotel, 2 <sup>nd</sup> Floor	REGISTRATION & HOSPITALITY in Mezzanine area ( <i>see hotel map on p. 7</i> )
1:00-6:00 PM Omni Hotel, 2 <sup>nd</sup> Floor	EXHIBITS in James River Ballroom Prefunction area ( <i>see hotel map on p. 7</i> )
2:00 PM Cathedral of the Sacred Heart	CHORAL CONCERT – the Greater Richmond Children’s Choir ( <i>pre-convention event, not part of the convention</i> )
5:00 PM St. James’s Episcopal Church	CHORAL EVENSONG – the Choir of St. James’s Episcopal Church ( <i>pre-convention event, not part of the convention</i> )
5:30 PM	Dinner on your own at Omni Hotel or restaurants nearby ( <i>see restaurant map on p. 19</i> )
6:45 PM	Buses depart for River Road Church, Baptist ( <i>available only by advance purchase of the Convention Transportation Package at registration.</i> )
7:30 PM River Road Church, Baptist	OPENING CONCERT: A Celebration of Hymns Stemming from the Reformation – The Chancel Choir of River Road Church; Brass sextet and timpani; Robert Gallagher, director; John Bradford Bohl, guest organist
9:00 PM	Buses depart for Omni Hotel ( <i>available only by advance purchase</i> )
9:30-11:00 PM Omni Hotel, 2 <sup>nd</sup> Floor	EXHIBITS, RECEPTION, & CASH BAR in James River Ballroom Prefunction area & REGISTRATION & HOSPITALITY in Mezzanine area

St. Benedict's Catholic Church, Chesapeake, VA 2014

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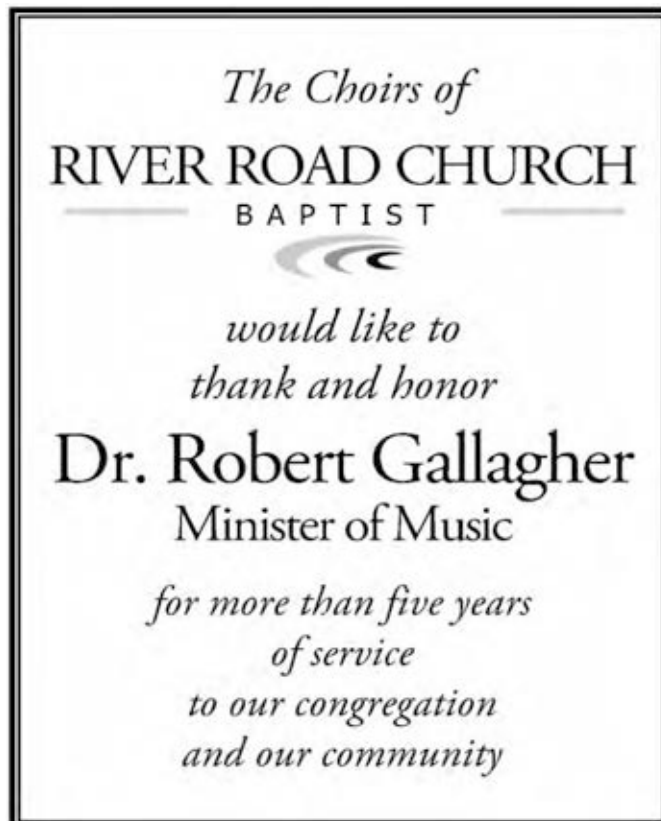
Hymn ( <i>see next page</i> ) <i>Remain seated; sing as directed</i>	❖ All Glory Be to God on High Tune: Allein Gott in der Höh – Nikolaus Decius, 1539	Mary Beth BENNETT
Organ	Fantasia super: Valet will ich dir geben, BWV 735	Johann Sebastian BACH 1685-1750
Hymn 88 <i>Stand; sing all stanzas</i>	All Glory, Laud, and Honor Tune: Valet will ich dir geben – Melchior Teschner, 1614	Richard WEBSTER
Organ	Con moto maestoso, from Sonata in A Major, op. 65, no. 3 Containing the chorale “Aus tiefer Not schrei ich zu dir”	Felix MENDELSSOHN 1809-1847
Choir	Christ ist erstanden Wittenbergisch Gesangbüchli, 1537	Johann WALTER 1496-1570
Hymn 112 <i>Stand; sing all stanzas</i>	❖ Christ the Lord Is Risen Again Tune: Christ ist erstanden – Geistliche Lieder, 1533	Andrew SENN
Hymn 253 <i>Sit; sing stanzas 1, 2, &amp; 4</i>	❖ I'll Praise My Maker Tune: Old 113th – attr. Matthäus Greiter, 1525	Julian WACHNER b. 1969
Organ	Toccata on “Nun danket alle Gott”	Egil HOVLAND 1924-2013

*The four hymn settings designated by the ❖ symbol are receiving their first performances this evening.*

*The convention thanks River Road Church for welcoming us.*

*Please silence all noise-making devices.*

*Photographing and recording the performance by any means are not permitted.*



## Hymn: All Glory Be to God on High

Choir sings stanzas 1 & 3. All sing stanza 2 in parts & stanza 4 in unison.

- |   |  |
|---|--|
| <p>1. All glory be to God on high<br/>And thanks to him forever!<br/>Whatever Satan's host may try,<br/>God foils their dark endeavor.<br/>He bends his ear to ev'ry call<br/>And offers peace, goodwill to all,<br/>And calms the troubled spirit.</p> | <p>3. Lord Jesus Christ, the only Son<br/>Of God, creation's author,<br/>Redeemer of your wand'ring ones,<br/>And source of all true pleasure;<br/>O Lamb of God, O Lord divine,<br/>Conform our lives to your design,<br/>And on us all have mercy.</p> |
|---|--|

parts 2. O Fa - ther, for your lord - ship true We give you praise\_ and  
unison 4. O Ho - ly Spir - it, per - fect gift, Who brings us con - so -

hon - or; We wor - ship you; we trust in you; We give you thanks for  
la - tion: To men and wom - en saved by Christ As - sure your in - spi -

ev - er. Your will is per - fect, and your might Re -  
ra - tion. Through sick - ness, need, and bit - ter death, Grant

lent - less - ly con - firms the right; Your lord - ship is our bless - ing.  
us your warm, life - giv - ing breath; Our lives are in your keep - ing.

Gilbert Doan's translation of the German text is reprinted by permission from Augsburg Fortress Press.

## Participants in this evening's performance...

Readers: **Gordon Betenbaugh**, AGO District Convener for Virginia; **Cheryl Van Ornam**, Dean, Richmond Chapter AGO  
Trumpet: **Rachel Duncan, Adam Gandolfo, Mark Nixon**  
Trombone: **David Dochterman, Zachary Guiles, Scott Winger**  
Timpani: **Raymond Breakall**

**Robert Gallagher** has performed as organist, harpsichordist, conductor, and accompanist to critical acclaim throughout the U.S. and Europe. He has taught in the Organ and Liturgical Music Departments at the Catholic University of America and served for eight years as Organist of the Cathedral of Saint Matthew the Apostle in Washington, DC. During his years of study at the Manhattan School of Music and the Juilliard School, he held a four-year term as Assistant Organist at St. Paul's Chapel of Columbia University. He has been Associate Director of Music at St. David's Church in Wayne, PA, and has served as Minister of Music and Organist of River Road Church, Baptist since 2011.



Upon graduation from Manhattan at age 20, Dr. Gallagher was honored with the Bronson Ragan Award for Excellence in Organ Performance. He holds diplomas and prizes from his period of study in France, where his teachers were Marie-Claire Alain (organ), Huguette Dreyfus (harpsichord), and Jacques Taddai (improvisation). He also studied with Peter Marshall, Gerre Hancock, Frederick Swann, Doris Hamel Eicher, and Arnold Ostlund, Jr.

Dr. Gallagher has performed as organ soloist with the Washington Bach Consort and as harpsichordist with the Chamber Music Society of Lincoln Center. He has recorded two organ works by Curt Cacioppo for Capstone Records. He was a founding member of the Liturgical Organists Consortium, a group of five organists committed to the renewal of esteem for the organ within the Roman Catholic church. The Consortium's CD, *The Sacred Legacy of Paris*, won The Golden Ear Award from *The Absolute Sound*, America's premiere audiophile magazine.

Hailed as "a superb organist" by the *Washington Examiner*, **John Bradford Bohl** is a multi-faceted musician, working as a conductor, organist, singer, accompanist, and coach. Until recently, he served since 2007 as Assistant Director of Music and then as Interim Director of Music at St. Paul's, K Street (Episcopal) in Washington DC, where he directed the semi-professional Parish Choir, the Choir of Boys & Girls, and the Youth Choir. He has accompanied the St. Paul's Choirs at national conventions of the AGO, OHS, and AAM, and the choirs have been featured nationally on the radio programs *Pipedreams* and *With Heart and Voice*. As an organist, Mr. Bohl has performed across the U.S., both as a soloist and accompanist. He can be heard as accompanist on the 2010 recording *We Sing of God* by the choirs of St. Paul's, K Street, and as soloist and accompanist with The Washington Chorus and the Washington Symphonic Brass on the 2011 CD *Christmas in Washington*.



A graduate of Indiana University, Mr. Bohl was an organ student of Dr. Marilyn Keiser and voice student of Dr. Paul Elliott. He previously served as the Associate Conductor of The Washington Chorus (2011-2013) and was Assistant Organist and Choirmaster at Old St. Paul's Church (Episcopal) in Baltimore, MD (2005-2007).

The **Chancel Choir of River Road Church** consists of 45 to 50 singers, college age or older, forming the backbone of the church's music program. Most singers have musical backgrounds, and many gravitate to River Road Church to sing challenging choral repertoire on a weekly basis. The choir sings a concert with orchestra during the Advent/Christmas season and either a concert or an extensive Evensong in early June. Each year, the All Saints Sunday communion service includes a sung Mass or Requiem with either orchestra or organ. Aside from the four composers whose commissioned works are being premiered tonight, other composers such as K. Lee Scott, Michael Sitton, and David Briggs have written works for the choir.

### About the composers of the new works being premiered...

The texts and melodies of the earliest Lutheran hymns have been the source of inspiration for countless composers for five centuries. Why, then, should four more composers—from this AGO region—not be inspired to treat texts and music stemming from this great source? Fortunately, they were.

**William Bradley Roberts** is currently Professor of Church Music at Virginia Theological Seminary and Director of Chapel Music. He has taught on the music faculties of Indiana University Southeast, Southern Seminary, Mars Hills College, and Louisville Presbyterian Seminary. Dr. Roberts's compositions have been published by Augsburg-Fortress, G.I.A., Hope, Paraclete, St. James Music Press, and Selah. He is the proud grandfather of two dedicated River Road Church choristers.

For the biography of **Mary Beth Bennett**, see page 38.

**Andrew Senn** was born in Chicago as the son of a Lutheran Pastor, and music played an important role in his childhood. He was the recipient of a full merit scholarship to the Curtis Institute of Music, where he studied with John Weaver. He was also an assistant organist at the Wanamaker Grand Court Organ, where he performed more than 2,000 recitals. Upon graduation, he accepted a combined position of Organ and Choral Scholar at Truro Cathedral in England, working under Andrew Nethsingha. Mr. Senn is Director of Music at the First Presbyterian Church in Philadelphia.

**Julian Wachner** was named one of New York City's "10 Imagination-Grabbing, Trailblazing Artists of 2014" by WQXR. He continues to enjoy an international profile as conductor, composer, and keyboard artist. He has been the Music Director of The Washington Chorus since 2008 and is also the Director of Music and the Arts at New York's historic Trinity Church Wall Street. The work composed for this evening's concert was commissioned through a gift by John Benton and is dedicated "To Carl Freeman, Bob Gallagher, and the Chancel Choir of River Road Church for the extraordinary gifts of music and ministry over the last 50 years."

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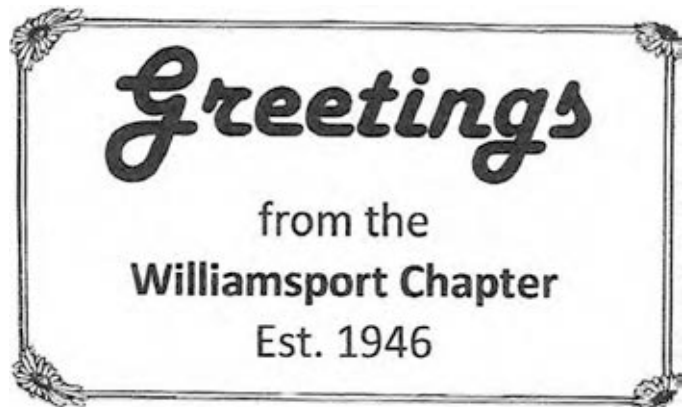
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## IS NOW THE TIME FOR CHANGE?

TAKE THE QUIZ TO FIND OUT

[StartWithBelief.com/timeforchange/](http://StartWithBelief.com/timeforchange/)

**The Organ of River Road Church, Baptist**  
**M.P. Möller Organ Company, Opus 10590, 1970 & 1980**  
**New console by Richard Houghten, 2015**

**Restored and enlarged by Emery Brothers (now Dieffenbach Pipe Organs), 2017\***

<p><b>I. Choir</b> <i>61 notes, enclosed</i></p> <p>Quintaton 16          Montre 8          Flûte ouverte 8          Erzähler 8          Erzähler celeste 8 (TC)          Prestant 4          Bourdon 4          Flûte à fuseau 2          Larigot 1-1/3          Mixture III          Cor anglais 16          Freeman Clarinet 16*          Cromorne 8*          Vox humana 8*          Rohr Schalmey 4          Trompette de fête 8          Tremulant          Choir Unison Off          Choir 16          Choir 4</p>	<p><b>II. Great</b> <i>61 notes</i></p> <p>Benton Violone 16*          Principal 8          Violone 8*          Flöte 8* (Ped)          Bourdon 8          Octave 4          Spitzflöte 4          Super Octave 2          Fourniture III-V          Scharf III          Trumpet 8*          Tremulant          Trompette de fête 8 (Ch)          Great Unison Off          Great 16          Great 4          Zimbelstern forte          Zimbelstern piano</p> <p><b>IV. Solo*</b> <i>61 notes, collective</i></p> <p>Flöte 8 (Ped)          Violone 8 (Gt)          Flûte traversière 8 (Sw)          Trumpet 8 (Gt)          Hautbois 8 (Sw)          Clarinet 8 (Ch, ext.)          Rohr Schalmey 8 (Ch, ext.)          Bombarde 8 (Ped)          Trompette de fête 8 (Ch)</p>	<p><b>III. Swell</b> <i>61 notes, enclosed</i></p> <p>Rohrbass 16          Flûte traversière 8*          Rohrflöte 8 (ext.)          Viole de Gambe 8          Viole céleste 8 (G)          Prestant 4          Flûte harmonique 4          Rohrsnat 2-2/3          Blockflöte 2          Tierce 1-3/5          Plein Jeu IV          Contre Hautbois 16          Trompette 8          Hautbois 8 (ext.)          Clairon 4          Tremulant          Trompette de fête 8 (Ch)          Swell Unison Off          Swell 16          Swell 4</p> <p><b>IV. Positiv</b> <i>61 notes</i></p> <p>Holzgedeckt 8          Spillflöte 4          Principal 2          Quinte 1-1/3          Sesquialtera II          Zimbel III-IV          Tremulant</p>	<p><b>Pedal</b> <i>32 notes</i></p> <p>Bourdon 32 (ext., 1-5 digital)          Lieblich Gedeckt 32* (Sw,          1-12 digital)          Principal 16          Benton Violone 16* (Gt)          Bourdon 16          Quintaton 16 (Ch)          Rohrbass 16 (Sw)          Octave 8          Violone 8* (Gt)          Bourdon 8 (ext.)          Rohrflöte 8 (Sw)          Choral Bass 4          Blockflöte 4          Blockflöte 2 (ext.)          Mixture II          Acuta II (ext.)          Cornet 32 (collective)          Contre Bombarde 32 (ext.)          Bombarde 16          Hautbois 16 (Sw)          Trompette 8 (ext.)          Trumpet 8* (Gt)          Hautbois 8 (Sw)          Clarion 4 (ext.)          Rohr Schalmey 4 (Ch)          Trompette de fête 8 (Ch)          Pedal Unison Off</p>
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**Couplers**

Great to Pedal 8	Swell to Great 16	Great to Choir 8	Choir to Swell 8
Swell to Pedal 8	Swell to Great 8	Swell to Choir 16	Positiv to Swell 8
Choir to Pedal 8	Swell to Great 4	Swell to Choir 8	Solo to Swell 8
Positiv to Pedal 8	Choir to Great 16	Swell to Choir 4	Positiv to Solo 8
Solo to Pedal 8	Choir to Great 8	Positiv to Choir 16	Great to Solo 8
Great to Pedal 4	Choir to Great 4	Positiv to Choir 8	
Swell to Pedal 4	Positiv to Great 16	Solo to Choir 8	
Choir to Pedal 4	Positiv to Great 8	Pedal to Choir 8	
Solo to Pedal 4	Solo to Great 8		

Great/Choir Transfer

Pedal Divide

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10 pistons for each division

Memory: 25 libraries, each having 250 Levels





# American Guild of Organists District of Columbia Chapter

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Wish our colleagues in the Richmond Chapter

A successful 2017 Regional Convention!

Co-Dean: Irvin Peterson  
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The DC AGO proudly sponsors events celebrating the pipe organ throughout the nation's capital city,  
including the Potomac Organ Institute and Music @ the Monastery.

## MONDAY AT A GLANCE

7:30 AM	Breakfast on your own at Omni Hotel or restaurants nearby ( <i>see restaurant map on p. 19</i> )
8:00-11:00 AM Omni Hotel, 2 <sup>nd</sup> Floor	<b>REGISTRATION &amp; HOSPITALITY</b> in Mezzanine area ( <i>see hotel map on p. 7</i> )
9:00-11:00 AM Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS</b> in the James River Ballroom Prefunction area ( <i>see hotel map on p. 7</i> )
9:00 AM Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Salon D: “Building Beautiful Tone: Practical Tips for Children’s Choirs” – Mark Patterson</li> <li>◆ Salon AB: “AGO Chapter Programming and Membership Ideas” – Valerie Carter, Paul Honaker, and Cheryl Van Ornam</li> </ul>
10:00 AM Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Salon D: “Choir Rehearsal Strategies: The Key to Your Ensemble’s Success” – Erin Freeman and Michael Simpson</li> <li>◆ Salon AB: “The Legacy of Anton Heiller” – Thomas Lee Bailey, Grant Hellmers, Christa Rakich, Paula Pugh Romanoux, and Bruce Stevens</li> </ul>
11:05 AM	Buses depart for Grace Covenant Presbyterian Church ( <i>available only by advance purchase</i> )
11:30 AM Grace Covenant Presbyterian	<b>ORGAN RECITAL</b> – Winner of the Mid-Atlantic AGO/Quimby Regional Competition for Young Organists (RCYO)
12:05 PM Grace Covenant Presbyterian	Box lunch ( <i>included in registration</i> ) and meeting of Chapter Deans
1:10 PM	Walk 3 blocks to Bethlehem Lutheran Church
1:30 PM Bethlehem Lutheran	<b>ORGAN RECITAL</b> – Christa Rakich
2:20 PM	Walk 2 blocks to St. James’s Episcopal or 3 blocks to Grace Covenant Presbyterian
2:40 PM Two churches	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Grace Covenant Presbyterian Church: “New Music for Organ” – Mary Beth Bennett</li> <li>◆ St. James’s Episcopal Church: “Quality Organ Music for Manuals” – Grant Hellmers</li> </ul>
3:45 PM	Buses depart from each church for Omni Hotel ( <i>available only by advance purchase</i> )
4:00-5:30 PM Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS</b> in James River Ballroom Prefunction area & <b>REGISTRATION &amp; HOSPITALITY</b> in Mezzanine area
5:30-7:00 PM	Dinner on your own at Omni Hotel or restaurants nearby ( <i>see restaurant map on p. 19</i> )
7:00 PM	Buses depart for St. James’s Episcopal Church ( <i>available only by advance purchase</i> )
7:30 PM St. James’s Episcopal	<b>ORGAN RECITAL</b> – Daniel Stipe
9:00 PM	Buses depart for Omni Hotel ( <i>available only by advance purchase</i> )
9:30-11:00 PM Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS &amp; CASH BAR</b> in James River Ballroom Prefunction area & <b>REGISTRATION &amp; HOSPITALITY</b> in Mezzanine area

## SESSION 1 WORKSHOPS (*choose one*)

Omni Hotel, 2nd Floor ~ 9:00 AM

### Salon D: “Building Beautiful Tone: Practical Tips for Children’s Choirs” – Mark Patterson

*This workshop is sponsored by Nancy K. Scoggins in memory of Robert B. Scoggins, Sr., M.D.*

Mark will offer practical suggestions for helping your children’s choir develop a beautiful singing tone and life-long musicianship skills. He will include warm-ups, vocalises, and engaging ideas to energize your rehearsals and empower your singers.



**Dr. Mark Patterson** is a nationally acclaimed composer, conductor and teacher. He received his Ph.D. in fine arts-music education with an emphasis in choral conducting from Texas Tech University and master of music and bachelor of arts degrees from the University of Texas at Austin. He is frequently invited to conduct honor choirs and choral festivals across the United States and is often asked to lead workshops for choral directors. Dr. Patterson’s compositions comprise a rich variety of styles for the church and the concert hall. He has over 300 choral works in print as well as a solo piano collection, various musicals and choral compilations, and several volumes of vocal solos. Dr. Patterson is the Director of Music at Salisbury Presbyterian Church in Midlothian, Virginia, where he leads a comprehensive music program for adults, youth, and children.

### Salon AB: “AGO Chapter Programming and Membership Ideas” –

**Valerie Carter, Paul Honaker, and Cheryl Van Ornam**

*This workshop is sponsored by the Pittsburgh Chapter of the American Guild of Organists.*

Learn how to use simple research tools to get the information necessary for success when engaging in strategic planning related to chapter programming, member recruitment, and volunteer involvement. This session will review the research process used by the Richmond AGO Chapter leaders in their efforts to drive future strategies.



**Dr. Valerie Carter**, a member of the Mt. Tabor Baptist Church, has worked in ministry with Virginia Baptists since 1988, serving as the Director of Hillside Baptist Center, Associate of Christian Social Ministries, Associate Pastor for Global (global and local) Ministries at the Bon Air Baptist Church, and now as the Executive Director/Treasurer of the Woman’s Missionary Union of Virginia. Dr. Carter holds the B.A. from Adelphi University in New York, the M.Div. from the School of Theology at Virginia Union in Richmond, the M.S. in Sociology from VCU, and the D.Min. from Baptist Theological Seminary at Richmond. Valerie’s life mission is to inspire and challenge God’s people to mission action with a specific emphasis on the economically underserved and marginalized populations. Since 2010, Valerie has led a ministry in “The Prostitution Zone” on the Pike wherein those on the streets in the early morning hours are reminded of God’s love and how God can meet them “just where they are”!



**Paul S. Honaker**, originally from Cincinnati, is a graduate of Georgetown College in Kentucky and The Southern Baptist Theological Seminary in Louisville, where he received a master’s degree in church music with a concentration in organ. He served as the Associate Pastor of Worship and Music at Bon Air Baptist Church in Richmond from 1974 until his retirement in 2012. There, he developed a comprehensive choir enrollment of over 500. In his retirement, Paul is the director of Jubilation, a 70-voice senior adult community choir in Midlothian, a suburb of Richmond. He has served as Sub-Dean and on several committees of the local AGO Richmond Chapter. While he was Sub-Dean, he saw the need to process feedback from Chapter members so the monthly programs would better meet their needs. Collaborating with Valerie Carter, a colleague at Bon Air Baptist Church at the time, he shepherded the process and helped to monitor and apply the results, which are still being used today.

For the biography of **Cheryl Van Ornam**, see page 55.



## SESSION 2 WORKSHOPS (*choose one*)

Omni Hotel, 2nd Floor ~ 10:00 AM

### Salon D: “Choir Rehearsal Strategies: The Key to Your Ensemble’s Success” –

**Erin Freeman and Michael Simpson**

*This workshop is sponsored by organists and AGO members who sing in the Richmond Symphony Chorus: Kevin Barger, Sharon Freude, Liz Goodwin, Ella Johnson, Kenna Payne, Nancy Reed, Jayne Sneed, and Sally Warthen.*

Creating a rehearsal environment that is exciting, educational, and entertaining has very little to do with the personality of the leader, the jokes told from the podium, or even the music being rehearsed. It comes down to planning. A well-thought-out rehearsal allows the director to build little successes rather than constantly fix mistakes. This leads to a regular sense of accomplishment for your singers. Learn techniques of small-scale “additive” rehearsing, large-scale rehearsal preparation, and long-term strategic planning, all geared towards uplifting the singers and, ultimately, your choral program.

Hailed by the press as engaging, elegant, and entertaining, **Erin Freeman** holds a joint position as the Director of the Richmond Symphony Chorus and the Director of Choral Activities at Virginia Commonwealth University. This joint position follows seven successful years as the Richmond Symphony’s Associate Conductor. It includes overseeing all choral ensembles at VCU as well as vocal chamber music, and preparing the 150-voice Richmond Symphony Chorus for all of its performances. In addition to her work in Richmond, Ms. Freeman just completed her second season as Artistic Director of Wintergreen Performing Arts, a summer music festival and academy in the Blue Ridge Mountains of Virginia. In summer 2015, she made her debut with Berkshire Choral International and the Springfield Symphony. She has instructed national seminars for the Conductor’s Guild, which she serves as vice president. Winner of numerous awards, including the Women’s Philharmonic Conducting Scholarship, Freeman was selected by *Virginia Lawyer’s Weekly* as one of Virginia’s 50 most influential women. She holds degrees from Northwestern University, Boston University, and Peabody Conservatory. Her teachers have included Gustav Meier, Victor Yampolsky, Markand Thakar, Helmuth Rilling, Murry Sidlin, and Robert Shaw.



**Michael Simpson** is a graduate of the University of Richmond with a major in organ performance. He served as Minister of Music and Organist at Ginter Park Baptist Church in Richmond for more than 30 years. He was then Assistant Director of Music at St. Stephen’s Episcopal Church. He directed and sang with the Richmond Renaissance Singers for 20 years. He currently serves as Organist of Second Presbyterian Church, Coordinator of Music for the evening Contemplative service at St. Stephen’s, and Assistant Director and accompanist for the Richmond Symphony Chorus.



### Salon AB: “The Legacy of Anton Heiller” –

**Thomas Lee Bailey, Grant Hellmers, Christa Rakich, Paula Pugh Romanau, and Bruce Stevens**

*This workshop is sponsored by Thomas Lee Bailey, CAGO.*

Anton Heiller was one of the most famous and important concert organists and organ teachers in the last half of the twentieth century. He gained world-wide admiration for his interpretation of the works of J. S. Bach and Max Reger. His recordings were considered definitive. His Bach classes at the famous Haarlem Organ Academy in Holland every summer were always sold out and are now legendary. He attracted scores of students from all over the world to his teaching studio at the Hochschule für Musik und darstellende Kunst in Vienna. Five of those students will discuss the amazing performances and revolutionary insights of this towering musician—the one who simply understood.

For biographies of the workshop presenters, please see the following pages: **Thomas Lee Bailey**, page 54; **Grant Hellmers**, page 38; **Christa Rakich**, page 36; **Bruce Stevens**, page 84.

## ORGAN RECITAL

### Winner of the Mid-Atlantic AGO/Quimby Regional Competition for Young Organists

Grace Covenant Presbyterian Church ~ 11:30 am

*The AGO/Quimby Regional Competitions for Young Organists are made possible by a generous grant from Michael Quimby, President, Quimby Pipe Organs, Inc.*

The purpose of the Regional Competitions for Young Organists (RCYO) is to encourage young organists to gain musical excellence and performance experience. Held in odd-numbered years, these competitions are sponsored and administered by the seven regions of the AGO. Competitors must be under 24 years of age as of August 1 of the year the competition is held. Membership in the AGO is not required. The first rounds of competition begin at the chapter level. Each competitor may compete in any one of the chapter competitions held within the AGO region of their home or school. This year, 29 chapters hosted chapter competitions between February 15 and April 15. The final rounds, in which the winners of the chapter competitions within each region compete with each other, are held directly before the regional conventions. Required repertoire and official rules are published in *The American Organist* magazine. In each region, the prize for first place is \$1,000 and for second place is \$500, and the first-place winner is featured in a recital at the regional convention.

Judges for the 2017 Mid-Atlantic RCYO are **Peggy Howell** of Lynchburg, **Ardyth Lohuis** of Richmond, and **Marvin Mills** of Baltimore.

#### The Mid-Atlantic RCYO finalists are...



**Carina Sturdy** studies organ performance at the University of North Carolina School of the Arts under Dr. Timothy Olsen and serves as organist at Main Street United Methodist Church in Winston-Salem. She has previously held positions at Augsburg Lutheran Church in Winston-Salem and Bruton Parish Church in Williamsburg, VA. Carina has placed in numerous regional and national music competitions. She also enjoys playing harpsichord, piano, handbells, fife, and baroque flute. She won the Tidewater Chapter AGO playing competition.



**Clara Gerdes**, from Davidson, NC, is a third-year student at the Curtis Institute in Philadelphia, where she studies with Alan Morrison. She was the winner of the Albert Schweitzer Organ Competition and the University of North Carolina School of the Arts organ competition, as well as the recipient of the first annual AGO Pogorzelski-Yankee scholarship. Clara is a Wanamaker Grand Court Organ assistant organist, a frequent collaborator with Philadelphia early music ensembles, and the Organ Scholar at St. Mark's Church in Philadelphia. She won the Philadelphia Chapter AGO playing competition.



**Reilly Xu**, now 14 years old, has just finished his freshman year at Suffern High School in Suffern, NY. He is also a student at Juilliard Precollege with Dr. Matthew Lewis and is organist at St. Paul's Episcopal Church in Chester, NY. He has also studied organ with Craig Williams. Reilly won first prize in the AGO Brooklyn Chapter High School Organ Scholarship Competition in March 2016. He is a member of four AGO chapters: Central Hudson Valley, Northern New Jersey, Brooklyn, and Harrisburg, PA. He won the Harrisburg Chapter AGO playing competition.



**Zacchaeus Lock** is music director and organist at St. Anthony's Church in Follansbee, WV, having previously worked as organ scholar at Calvary Episcopal Church in Pittsburgh. Currently pursuing a double major in philosophy and sacred music at Franciscan University in Steubenville, OH, Zacchaeus studies under Nicholas Will and Dr. Jessica Ewell. His experience working with professional-level choral ensembles under such diverse directors as Scott Turkington and Chris Mueller influences the hands-on choral work he does today. He won the Pittsburgh Chapter AGO organ playing competition.



**Samantha Scheff** is a junior at the University of Maryland, College Park, majoring in choral music education and studying voice and organ. She has performed as organist with the NIH Philharmonia and the UMD Bach Cantata series. She directs the Maryland Palestrina Choir, an ensemble of students and community members that performs early music. She also serves as organ scholar at New York Avenue Presbyterian Church in Washington, D.C., as well as associate organist at St. Elizabeth Catholic Church in Rockville, MD. She won the Washington D.C./Northern Virginia Chapters AGO playing competition.

**We heartily congratulate the winners and express our admiration  
for the remarkable achievements of all five finalists!**

**The Organ of Grace Covenant Presbyterian Church**  
**Schantz Organ Company, Opus 2257, 2005**

**I. Choir** 61 notes, enclosed

Contra Viola 16  
 Principal 8  
 Viola 8  
 Viola Celeste 8 (GG)  
 Gedeckt 8  
 Octave 4  
 Zauberflöte 4  
 Gemshorn 2  
 Quinte 1-1/3  
 Siffelöte 1  
 Cymbal IV 1  
 Clarinet 8  
 Choir Unison Off  
 Choir 16  
 Choir 4  
 Tremulant  
 Zimbelstern (5 bells)  
 Covenant Trumpet 16 (TC)  
 Covenant Trumpet 8  
 Covenant Clarion 4  
 Tuba Mirabilis 8 (So)

**Antiphonal** 61 notes, enclosed,  
 floating

Rohrflöte 8  
 Celeste 8  
 Octave 4  
 Twelfth 2-2/3  
 Fifteenth 2  
 Antiph 16  
 Antiph 4

**II. Great** 61 notes

Violone 16  
 Open Diapason 8  
 Violone 8  
 Bourdon 8  
 Harmonic Flute 8  
 Principal 4  
 Koppelflöte 4  
 Twelfth 2-2/3  
 Fifteenth 2  
 Mixture IV 1-1/3  
 Great Unison Off  
 Great 16  
 Great 4  
 Tremulant  
 Covenant Trumpet 8 (Ch)  
 Tuba Mirabilis 8 (So)

**IV. Solo** 61 notes, enclosed

Gamba 8  
 Gamba Celeste 8 (TC)  
 Flauto Mirabilis 8  
 Orchestral Flute 4  
 French Horn 8  
 English Horn 8  
 Tuba Mirabilis 8  
 Solo Unison Off  
 Solo 16  
 Solo 4  
 Covenant Trumpet 8 (Ch)  
 Tremulant  
 Chimes (25 notes)

**III. Swell** 61 notes, enclosed

Lieblich Bourdon 16  
 Geigen Diapason 8  
 Salicional 8  
 Voix Celeste 8  
 Chimney Flute 8  
 Flauto Dolce 8  
 Flute Celeste 8 (TC)  
 Principal 4  
 Harmonic Flute 4  
 Nasard 2-2/3  
 Block Flute 2  
 Tierce 1-3/5  
 Full Mixture IV 2  
 Bassoon 16  
 Trompette 8  
 Oboe 8  
 Clairon 4  
 Vox Humana 8  
 Swell Unison Off  
 Swell 16  
 Swell 4  
 Tremulant  
 Covenant Trumpet 8 (Ch)  
 Tuba Mirabilis 8 (So)

**Pedal** 32 notes

Contre Violone 32 (digital)  
 Contre Bourdon 32 (digital)  
 Contrebasse 16  
 Violone 16 (Gt)  
 Bourdon 16  
 Lieblich Bourdon 16 (Sw)  
 Contra Viola 16 (Ch)  
 Octave 8  
 Violone 8 (Gt)  
 Bourdon 8  
 Gedecktbas 8 (Sw)  
 Cello 8 (Ch)  
 Choral Bass 4  
 Open Flute 4  
 Mixture III 2  
 Contre Posaune 32 (digital)  
 Double Bassoon 32 (digital)  
 Posaune 16  
 Bassoon 16 (Sw)  
 Tromba 8  
 Oboe 8 (Sw)  
 Clarion 4  
 Oboe Clarion 4 (Sw)  
 Covenant Trumpet 8 (Ch)  
 Tuba Mirabilis 8 (So)

**Couplers**

Great to Pedal 8	Swell to Great 16	Great to Swell 8
Swell to Pedal 8	Swell to Great 8	Choir to Swell 8
Choir to Pedal 8	Swell to Great 4	Great to Choir 8
Solo to Pedal 8	Choir to Great 16	Swell to Choir 16
Antiph to Pedal 8	Choir to Great 8	Swell to Choir 8
Great to Pedal 4	Choir to Great 4	Swell to Choir 4
Swell to Pedal 4	Solo to Great 16	Solo to Choir 8
Choir to Pedal 4	Solo to Great 8	Great to Solo 8
Solo to Pedal 4	Solo to Great 4	Swell to Solo 8
Antiph to Pedal 4		Choir to Solo 8



**Christopher Martin**

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Concert Organist  
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*The convention thanks Grace Covenant Presbyterian Church for welcoming us.*

## ORGAN RECITAL



### Christa Rakich

Bethlehem Lutheran Church ~ 1:30 PM

*This recital is sponsored by Taylor & Boody Organbuilders.*

Ballo del Granduca	Jan Pieterszoon SWEELINCK 1562-1621
Fantasia on “Komm, heiliger Geist, Herre Gott”	Franz TUNDER 1614-1667
Partita on “Freu’ dich sehr, o meine Seele”	Anton HEILLER 1923-1979
Variations on “Ontwaak, gij die Slaapt”	Klaas BOLT 1927-1990
Harmony and Counterpoint in B Minor, from Eight Little Harmonies and Counterpoints (2013)	James WOODMAN b. 1957
Passacaglia and Fugue in C Minor, BWV 582	Johann Sebastian BACH 1685-1750

*The convention thanks Bethlehem Lutheran Church for welcoming us.*

*Please silence all noise-making devices.*

*Photographing and recording the performance by any means are not permitted.*



Concert and recording artist **Christa Rakich** is Artist-in-Residence at Somers Congregational Church in Somers, CT, where she plays the Richards-Fowkes organ, Opus 21 (2014). She also directs the music program at St. Mark the Evangelist Church in West Hartford, CT. Ms. Rakich has served on the faculties of Westminster Choir College, Brandeis University, New England Conservatory, and the University of Connecticut, and has been Assistant University Organist at Harvard. Other Artist-in-Residencies have included the University of Pennsylvania and First Lutheran Church in Boston.

As a Fulbright Scholar, Ms. Rakich studied for two years with Anton Heiller at the Hochschule für Musik in Vienna, Austria. She holds bachelor’s degrees in organ and German from Oberlin College, where she was inducted into the Phi Beta Kappa honor society. After receiving her master’s degree with honors from New England Conservatory, she was asked to join the faculty there, serving ultimately as department co-chair.

A prizewinner at international organ competitions (notably Bruges in 1976), Ms. Rakich has received particular acclaim for her interpretations of the music of J. S. Bach. With keyboardist Peter Sykes, she performed a complete cycle of Bach’s

keyboard works in a series of 34 concerts aptly named *Tuesdays With Sebastian*. The concerts raised a total of \$20,000 for Boston area charities. With keyboardist Susan Ferré, she is a founding performer of the *Big Moose Bach Festival* in Berlin, NH. The festival presents cantatas, chamber music, and keyboard music of J. S. Bach in rural New Hampshire each summer. Ms. Rakich also pursues an active interest in the clavichord and serves as Vice-President of the Boston Clavichord Society.

## The Organ of Bethlehem Lutheran Church Taylor & Boody Organbuilders, Opus 7, 1983

I. Rückpositiv 56 notes	II. Great 56 notes	Pedal 30 notes
Gedackt 8	Bourdon 16	Subbass 16
Principal 4	Principal 8	Octavebass 8
Rohrflöte 4	Hohlflöte 8	Octave 4
Gemshorn 2	Dolce Principal 8	Posaune 16
Sesquialtera II	Octave 4	Trompet 8
Scharff III-VI	Spitzflöte 4	Cornett 2
Dulcian 8	Quinte 3	Gt/Ped
	Nasat 3 (TG)	Rp/Ped
	Superoctave 2	
	Mixture V-VII	
	Trompet 8	
	Rp/Gt	

Tremulant affecting entire organ  
Suspended mechanical key action  
Mechanical stop action  
Kirnberger III temperament  
Metal pipes of hammered lead-tin alloys  
Case of solid white oak



## SESSION 3 WORKSHOPS (*choose one*)

### Two Churches ~ 2:40 PM

#### Grace Covenant Presbyterian Church: “New Music for Organ” – Mary Beth Bennett

*This workshop is sponsored by David M. Storey, Inc. Pipe Organ Builders.*

Take a tour of some of the newly composed and newly published organ music available today. Mary Beth will showcase a variety of new works from well-known and not-so-well-known composers—works that are generally of easy to moderate difficulty, accessible, and well worth learning. The workshop will concentrate on pieces usable for church services and other gatherings, but will include some new works suitable for concert repertoire as well. Many of the works included will be available at the convention exhibit hall. Come and sample some of the best works by contemporary composers today.



For the specification of the organ, see page 35.

**Dr. Mary Beth Bennett** is a recognized performer, composer, and improviser living in Richmond. She serves on the adjunct music faculty of the University of Richmond and is Director of Music Ministries at First Presbyterian Church in Gloucester, VA, having previously held various positions in Washington, D.C., including at the Basilica of the National Shrine of the Immaculate Conception and as Ceremonial Organist for the United States Department of Defense. Dr. Bennett holds degrees from the Eastman School of Music, Stetson University, the Staatliche Hochschule für Musik in Cologne, and the University of Southern California. Her organ teachers have included David Craighead, Paul Jenkins, Paul Manz, Michael Schneider, Ladd Thomas, and Cherry Rhodes. The winner of numerous awards in performance and composition, she has received commissions in multiple genres from the AGO, National Association of Pastoral Musicians, Association of Anglican Musicians, The Paul VI Institute for the Arts, Millennia Consort, and various churches, chamber ensembles, and individuals. This year, she won the AGO/ECS Publishing Award in Choral Composition. She also maintains a studio of improvisation students, has served as a judge for the AGO National Competition in Organ Improvisation, and has presented improvisation seminars for major conventions of the AGO and NPM as well as the Smithsonian Institution. She has served as a judge for the national women’s composition competition of AAM and the AGO International Year of the Organ composition competition. As a performing member of the Liturgical Organists Consortium, she recorded three compact discs which have garnered critical acclaim, including a “Golden Ear Award” for best organ CD of the year from *Absolute Sound Magazine*. Her performances and compositions have been featured multiple times on American Public Media’s *Pipedreams*. Her compositions are published by Augsburg-Fortress, Concordia, Selah, GIA Publications, World Library, National, Hope, and Oxford University Press.

#### St. James’s Episcopal Church: “Quality Organ Music for Manuals” – Grant Hellmers

*This workshop is sponsored by Nancy B. Reed and Sally T. Warthen.*

Why play organ music for manuals only? There is a vast repertoire of excellent manuals-only organ music, which includes all styles and periods of music from the very earliest extant organ works through those of the present time. This music ranges from technically very simple to virtuoso works. Grant will present examples drawn from different styles and periods—works by well-known and lesser-known composers and of different levels of technical difficulty.



For the specification of the organ, see page 43.

**Grant Hellmers** is Organist and Choirmaster at St. Paul’s Episcopal Church in Alexandria, VA. Prior to this position, he was Organist and Music Director at St. Paul’s Episcopal Church in Richmond, where he also directed the Richmond Renaissance Singers and then the Richmond Concert Chorale for many years. A native of Australia, Mr. Hellmers holds an honors degree in music (B.Mus.) from the Canberra School of Music and a graduate degree in education (M. Ed.) from the Canberra College of Advanced Education. In Europe, he studied organ with Anton Heiller in Vienna at the Hochschule für Musik, and with Marie-Claire Alain in Paris. He participated in masterclasses with Anton Heiller and Daniel

Roth at Haarlem, with Jean Guillou in France, and with Hans Vollenweider in Zürich. In the U.S., he has participated in masterclasses conducted by Gillian Weir, Luigi Ferdinando Tagliavini, Marie-Claire Alain, Guy Bovet, and many others. He has given organ recitals in Vienna, Paris, for OHS Conventions, and in Richmond, Roanoke, Staunton, and elsewhere. Active in the Richmond AGO Chapter, Mr. Hellmers has been Dean and has served on various committees, including the Program Committees for the 1995 and 2017 Regional Conventions. He has also served as a POE teacher in Richmond.



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**Photo: Joseph Routon**



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Now, nearly 20 years later as president of C.B. Fisk, I still have much to learn and am proud to be reminded of the dedicated effort of the people of Saint James's and my talented colleagues that made Opus 112 possible.

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## ORGAN RECITAL



### Daniel Stipe

St. James's Episcopal Church ~ 7:30 pm

*This recital is sponsored by Nancy B. Reed.*

Pièce héroïque	Cesar FRANCK 1822-1890
Ubi caritas et amor	Mary Beth BENNETT
Concerto Grosso No. 1 (transcribed by Daniel Stipe)	Ernest BLOCH 1880-1959
Prelude	
Dirge	
Pastorale and Rustic Dances	
Fugue	
Prelude and Toccata on "Kingsfold" (2015)	Mary Beth BENNETT
Scherzo, op. 2	Maurice DURUFLÉ 1902-1986
Plymouth Suite	Percy WHITLOCK 1903-1946
Allegro risoluto	
Lantana	
Chanty	
Salix	
Toccata	

*Livestream link:* <https://www.doers.org/watch>

*YouTube address for later viewing:* <https://youtube.com/stjamesrichmond>

*The convention thanks St. James's Episcopal Church for welcoming us.*

*Please silence all noise-making devices.*

*Photographing and recording the performance by any means are not permitted.*

**Daniel Stipe** has become well-known in the Richmond community as a virtuoso keyboard artist on both piano and organ. Equally at home as a solo recitalist, collaborator, and arranger, his array of abilities lends a rare depth of understanding and excitement to his music-making. With his large and varied concert repertoire, he has delighted audiences wherever he has performed.

He has been a prizewinner in the William Hall Pipe Organ Competition in San Antonio, the Tulsa Crescendo Music Awards, the Fort Wayne National Organ Playing Competition, and the AGO/Quimby Region VII Competition for Young Organists. In 2006, he was featured in a Rising Stars recital at the AGO national convention in Chicago.

Mr. Stipe's organ transcriptions of large orchestral works, including Bloch's Concerto Grosso No. 1, heard tonight, Elgar's *Enigma Variations*, Ravel's *Mother Goose Suite*, and Brahms' Fourth Symphony, are noted for their flexibility and elegant solutions. In 2007, he premiered his organ transcription of Richard Strauss' *Four Last Songs* at the Texoma convention of the National Association of Teachers of Singing, and in 2012 he performed his organ transcription of the final movement of Scriabin's Second Symphony for the national convention of the Association of Anglican Musicians.

A native of Tulsa, Mr. Stipe attended the University of North Texas, where he studied organ with Jesse Eschbach and earned a bachelor's degree in piano under Adam Wodnicki. He went on to earn a master's degree in organ performance from Westminster Choir College in 2012 as a student of Ken Cowan, and while there, he also studied improvisation with Bruce Neswick and Peter Richard Conte.



Mr. Stipe is Director of Music at Trinity Lutheran Church in Richmond. Previously, he served as music director for the Episcopal Church at Princeton University, as assistant to Tom Whittemore at Trinity Episcopal Parish in Princeton, and as assistant to Robert Delcamp at the University of the South in Sewanee, TN. He has also served as organist at First Presbyterian Church in Denton, TX, and the Church of the Madeline (RC) in Tulsa.

## The Organ of St. James's Episcopal Church

### C.B. Fisk, Inc., Opus 112, 1999

<b>I. Great</b> <i>61 notes</i> Prestant 16 Octave 8 Violoncelle 8 Spillpfeife 8 Flûte harmonique 8 Octave 4 Flute 4 Quinte 2-2/3 Doublette 2 Tierce 1-3/5 Mixture IV-VI Cornet V Bombarde 16 Trompette 8 Trommeten 8 Clairon 4	<b>II. Positiv</b> <i>61 notes, enclosed</i> Violone 16 Principal 8 Salicional 8 Unda maris 8 Bourdon 8 Octave 4 Rohrflöte 4 Nasard 2-2/3 Doublette 2 Tierce 1-3/5 Mixture IV Cor anglais 16 Basson 8 Cromorne 8 Clochettes	<b>III. Swell</b> <i>61 notes, enclosed</i> Bourdon 16 Viole de Gambe 8 Voix céleste 8 Flûte traversière 8 Prestant 4 Flûte octaviant 4 Octavin 2 Plein jeu IV Basson 16 Trompette 8 Hautbois 8 Voix humaine 8 Clairon 4	<b>Pedal</b> <i>32 notes</i> Bourdon 32 ( <i>Sw</i> ) Contrebasse 16 Prestant 16 ( <i>Gt</i> ) Violone 16 ( <i>Pos</i> ) Bourdon 16 ( <i>Sw</i> ) Quinte 10-2/3 Octave 8 Violoncelle 8 ( <i>Gt</i> ) Spillpfeife 8 ( <i>Gt</i> ) Octave 4 Contre Bombarde 32 Bombarde 16 ( <i>Gt</i> ) Posaune 16 Trompette 8 ( <i>Gt</i> ) Trommeten 8 ( <i>Gt</i> ) Clarion 8 ( <i>Gt</i> )
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#### Couplers

Swell to Great	Great to Pedal
Positive to Great	Positive to Pedal
Swell to Positive	Positive to Pedal 4
Octaves graves	Swell to Pedal
Great ventils    Flexible wind	
Tremulants (fast & slow)	
Suspended mechanical key action	Electric stop action
Crescendo pedal	
Servo-pneumatic Lever for Great	

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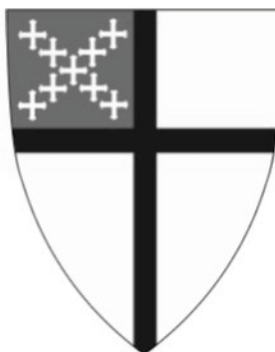
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## TUESDAY AT A GLANCE

7:30-11:00 AM Omni Hotel, 2 <sup>nd</sup> Floor	<b>REGISTRATION &amp; HOSPITALITY</b> in Mezzanine area ( <i>see hotel map on p. 7</i> )
7:45 AM Omni Hotel, 2 <sup>nd</sup> Floor	Breakfast ( <i>included in registration</i> ) and AGO Regional Meeting in the James River Ballroom, Salon C ( <i>see hotel map on p. 7</i> )
9:00-11:00 AM Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS</b> in the James River Ballroom Prefunction area ( <i>see hotel map on p. 7</i> )
9:00 AM Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Salon D: “Rejuvenating Senior Voices: Enhancing the Sound and Confidence of Mature Choral Singers” – Michael Kemp</li> <li>◆ Salon AB: “Social Media for Organists” – David Sinden and Mary Stutz</li> </ul>
10:00 AM Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Salon D: “Igniting Rehearsals with Unique Musical Focuses” – Michael Kemp</li> <li>◆ Salon AB: “Introduction to ForScore© for iPad” – Lynn Atkins</li> </ul>
11:05 AM	Buses depart for Ginter Park Presbyterian Church ( <i>available only by advance purchase</i> )
11:30 AM Ginter Park Presbyterian	<b>ORGAN RECITAL</b> – Chelsea Chen
12:25 PM Ginter Park Presbyterian	Box lunch ( <i>included in registration</i> )
1:30 PM	Buses depart for St. Benedict Catholic Church ( <i>available only by advance purchase</i> )
2:00 PM St. Benedict Catholic	<b>ORGAN-PLUS CONCERT</b> – Thomas Lee Bailey, Cheryl Van Ornam, organ; Christine Ertell, flute; George Pavelis, oboe; Jennifer Piazza-Pick, soprano
3:00 PM	Buses depart for Omni Hotel ( <i>available only by advance purchase</i> )
3:30-5:30 PM Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS</b> in James River Ballroom Prefunction area & <b>REGISTRATION &amp; HOSPITALITY</b> in Mezzanine area
3:45 PM Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Salon D: “Music of Integrity for Small(ish) Choirs” – Andrew Scanlon</li> <li>◆ Salon AB: “Dupré You Can Play” – Ardyth Lohuis</li> </ul>
5:30 PM	Dinner on your own at Omni Hotel or restaurants nearby ( <i>see restaurant map on p. 19</i> )
7:00 PM	Buses depart for St. Paul’s Episcopal Church ( <i>available only by advance purchase</i> )
7:30 PM St. Paul’s Episcopal	<b>ORGAN RECITAL</b> – Stefan Engels
9:00 PM	Buses depart for Omni Hotel ( <i>available only by advance purchase</i> )
9:30-11:00 PM Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS &amp; CASH BAR</b> in James River Ballroom Prefunction area & <b>REGISTRATION &amp; HOSPITALITY</b> in Mezzanine area

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## SESSION 4 WORKSHOPS (*choose one*)

Omni Hotel, 2nd Floor ~ 9:00 AM

### Salon D: “Rejuvenating Senior Voices: Enhancing the Sound and Confidence of Mature Choral Singers” – Michael Kemp

*This workshop is sponsored by Nancy K. Scoggins in memory of Robert B. Scoggins, Sr., M.D.*

It is an accepted fact: church choirs are getting older. Lots of seniors are singing, which is wonderful, but it is also a cause for concern. Our choirs are beginning to sound older, but the cause is not as much about their voices getting older as it is about subtle deterioration of physical habits such as posture and breath support. This can all be corrected by sharing with seniors (actually, any singers older than 50) in accessible language the secrets of singing well. We need to help volunteer singers understand how better posture, breath support, tone placement, and adding more echo quality to their voices will allow them to sound much younger. Almost all vocal concerns of seniors can be solved.

**Michael Kemp**, conductor, clinician, author, and voice teacher, is the founding conductor of Philadelphia’s Academy Chorale and Orchestra, now in their 20th season. In his career, Mr. Kemp has conducted some 350 choral and orchestral masterworks. For 30 years, he directed prestigious church music programs in Texas, Tennessee, and Pennsylvania, and then for 15 years, he served as choral and orchestral director for Germantown Academy, a highly respected Philadelphia institution.

While in Texas, Mr. Kemp founded and conducted for 11 seasons the Arlington Choral Society, which critics placed “on the top rung of choral music in the Dallas Metroplex.” During that time, he was also choral music lecturer at SMU’s Perkins School of Theology. In his 52-year professional career, Mr. Kemp founded two community choruses, one community symphony orchestra, four church youth choirs, and two academic high school choirs.

A respected choral clinician and voice teacher, Mr. Kemp has taught and conducted more than 430 choral workshops and festivals in almost every state and Canadian province, including the national music conferences of 14 church denominations. He is the author of *The Choral Challenge: Practical Paths to Solving Problems*, *Innovative Warm-ups for Volunteer Choirs: Creative Concepts to Improve Choral Sound*, and *Rejuvenating Senior Voices: Enhancing the Sound and Confidence of Mature Choirs*, all available from GIA Publishers in Chicago. His fourth training book for choir directors, *Igniting Rehearsals with UMF’s (Unique Musical Focuses and Unique Motivational Flashes)*, is currently being prepared for publication by GIA.



### Salon AB: “Social Media for Organists” – David Sinden and Mary Stutz

*This workshop is sponsored by Technology Assurance Group, Inc.*

The social media landscape of Facebook, Gab, Google+, Instagram, LinkedIn, Pinterest, Snapchat, Tumblr, Twitter, YouTube, Soundcloud, etc. is crowded and ever-changing. With so many options, how do you know where to begin? Or if it’s even worth the time? (Hint: yes!) Come for a practical philosophy of electronic engagement that will serve you well on any platform. Learn tips, tricks, and lots of free resources that will help you share knowledge and inspire passion for what you are already doing at the organ. (Hashtag: #AGORVA)



**David Sinden** is a critically acclaimed organist and choral conductor noted for his “centered leadership and solid musicianship.” He is the Organist and Director of Music at St. Peter’s Episcopal Church in St. Louis. Prior to this appointment, he served for five years as the Organist and Director of Music at St. Paul’s Episcopal Church in Richmond. He was also the Artistic Director of the Central Virginia Masterworks Chorale, 2013-2015. Mr. Sinden was previously Assistant Organist and Choirmaster of Christ Church Cathedral (Episcopal) in Indianapolis. Mr. Sinden has held key positions in several AGO chapters, recently serving on the Program and Executive Committees of the Richmond Chapter. He is a former Dean of the Indianapolis Chapter. Mr. Sinden holds a master’s degree from Indiana University and a bachelor’s degree from Oberlin.



Mary V. Stutz is currently serving as the AGO National Secretary and Councillor for Communication. In addition to her full-time position as Systems Analyst and Senior Producer of the Colonial Williamsburg Foundation website, www.history.org, Ms. Stutz is organist at Our Lady of Mount Carmel Church in Newport News. She holds a bachelor's degree in information technology and is a member of the Richmond and Tidewater (Virginia) AGO chapters. She lives in Williamsburg.

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Cover to appear on page 39-42

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## SESSION 5 WORKSHOPS (*choose one*)

Omni Hotel, 2nd Floor ~ 10:00 AM

### Salon D: “Igniting Rehearsals with Unique Musical Focuses” – Michael Kemp

*This workshop is sponsored by David and Sherry McCormick.*

Is there really a way to double the effectiveness and energy level of rehearsals, to add stimulating and intriguing variety, to teach notes more efficiently and faster, and to cultivate the artistic instincts of choir members? Go beyond surviving anthems. When you strive for higher quality, your singers, ministers, and congregations will love it. Michael will discuss layers of Unique Musical Focuses found in all anthems and how to teach these skills. He will distribute handouts of anthems he has personally analyzed and marked with intriguing and useful rehearsal ideas for church choirs.

For the biography of **Michael Kemp**, see page 47.

### Salon AB: “Introduction to forScore© for iPad” – Lynn Atkins

**IMPORTANT NOTE: Participants are encouraged to bring their iPads already loaded with the forScore app. Although this is a hands-on workshop, it will also be informative for observers.**

*This workshop is sponsored by Glenn L. Rodgers, AAGO, MM*

Have you ever wanted to take all of your music scores with you to your favorite study spot, but couldn't find a bag large enough for them? If so, this is the app for you! forScore is an application for iPad that has become popular among conductors and performers who want to experience the ease of using their iPad during performance. During this introductory workshop, you will learn how to upload PDFs, annotate music, create groups of music for concerts (setlists), turn back multiple pages for repeated sections, and use Dropbox in connection with forScore for backing up and saving online scores.



A native of the Jersey Shore, **Lynn Gary Atkins, Jr.**, has been a choral enthusiast since the age of nine. After attending the Performing and Visual Arts Academy at Red Bank Regional High School, he earned a B.M. in music education from Westminster Choir College and a dual M.M./D.M.A. in choral conducting from James Madison University. Comfortable as a singer and conductor, he has performed oratorio and other tenor compositions with the Petersburg Symphony, the Princeton Pro Musica, the Delaware Valley Orchestra, and the Central Virginia Masterworks Chorale, among others. He has conducted Honor Choir festival programs in New Jersey, Virginia, and Maryland. Currently, Dr. Atkins serves as Director of Choral Music at Collegiate School, a private school in Richmond, where he teaches choral music and music appreciation to students in grades 5-12. He is also Artistic Director of two of Richmond's treasured ensembles: One Voice Chorus, a community choir organization with a 150-voice mixed choir and a 40-voice chamber choir dedicated to "...singing the beauty and power of diversity," and the James River Ringers, Richmond's premier handbell ensemble.



## *Luray Singing Tower*

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80th Anniversary Celebration  
August 19, 2017 ~ 7-9 PM  
Featuring *The Treblemakers*  
Lisa Lonie & Janet Tebel

## ORGAN RECITAL



### Chelsea Chen

Ginter Park Presbyterian Church ~ 11:30 AM

*This recital is sponsored by Stephen E. Henley.*

Prelude and Fugue in B Major, op. 7, no. 1	Marcel DUPRÉ 1886-1971
First Peer Gynt Suite, op. 46 (arranged by Harvey Gaul)	Edvard GRIEG 1843-1907
Morning Mood	
The Death of Åse	
Anitra's Dance	
In the Hall of the Mountain King	
The Moon Lady (2011)	Chelsea CHEN b. 1983
Cantilène, from Suite Brève	Jean LANGLAIS 1907-1991
Prelude, Adagio, and Variations on "Veni Creator," op. 4	Maurice DURUFLÉ 1902-1986

*Chelsea Chen is represented by Karen McFarlane Artists Inc. Concert Management*

*The convention thanks Ginter Park Presbyterian Church for welcoming us.*

*Please silence all noise-making devices.*

*Photographing and recording the performance by any means are not permitted.*

Organist and composer **Chelsea Chen** has become internationally renowned for her concerts of "rare musicality" and "lovely lyrical grandeur," as well as for a compositional style that is "charming" and "irresistible" (*Los Angeles Times*). She has electrified audiences throughout the United States, Europe, Australia, and Asia in venues such as Singapore's Esplanade, Hong Kong's Cultural Centre, Kishinev's National Organ Hall, and Philadelphia's Kimmel Center. As a composer, she continues to broaden the classical organ repertoire with her own works based on Asian folksongs.

Ms. Chen has soloed with orchestras around the globe, such as the Wuhan Philharmonic in China, the Jakarta Sinfonia in Indonesia, and the Juilliard Percussion Orchestra in Lincoln Center's Alice Tully Hall. Committed to new music, she has premiered works by many composers including Ola Gjeilo (Norway/USA), Yui Kitamura (Japan/USA), Paul Desenne (Venezuela), Roderick Gorby (USA), and Andreas Kleinert (Germany).



Ms. Chen has received acclaim as a composer since she premiered her *Taiwanese Suite* (2003) and *Taiwan Tableaux* (2007) at the Spreckels Organ Pavilion in San Diego, and her solo and chamber music pieces have been performed in North America, Asia, and Australia. Her concerto, *Jasmine Fantasy* for violin, organ, and strings, has been performed by orchestras in the U.S., China, and Indonesia, while her organ works have been repeatedly featured at regional and national conventions of the AGO.

The recipient of the 2009 Lili Boulanger Memorial Award and winner of the 2005 Augustana/Reuter National Organ Competition, Ms. Chen is a graduate of Juilliard, where she received her bachelor's and master's degrees. She was also a full-scholarship recipient at Yale University, where she earned the artist diploma. Her major organ teachers include Thomas Murray, John Weaver, Paul Jacobs, Monte Maxwell, and Leslie Robb, and her primary piano teachers include Baruch Arnon, Jane Bastien, and Lori Bastien Vickers.

Ms. Chen has recorded multiple CDs: *Reveries* (2011) at Bethel University, *Live at Heinz Chapel* at the 2005 convention of the American Institute of Organbuilders, *Treasures from the East* with violinist Lewis Wong (2010), and *Live at Coral Ridge* (2014). Her playing has been aired on CNN.com, American Public Media's *Pipedreams*, Hawaii Public Radio, and Taiwan's Good News Radio. Her compositions are exclusively available from Wayne Leupold Editions, Inc. She performs regularly with German violinist Viviane Waschbüsch (as the VivaChe Duo), harpist and designer Arielle (as Duo Mango), and cellist Joseph Lee.

In 2014, Ms. Chen became Organist and Artist-in-Residence at Coral Ridge Presbyterian Church in Ft. Lauderdale. She splits her time between Florida and New York, where she is Artist-in-Residence at Emmanuel Presbyterian Church in Manhattan.



**Grace Covenant Presbyterian Church**  
1627 Monument Avenue  
Richmond, Virginia 23220  
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Bobby Hulme-Lippert, Pastor  
Christopher Martin, Director of Music

## August Musicales Concert Series 2017

### Capitol Opera

Wednesday, August 9, 7:00 p.m.

Karine Marshall, soprano  
Caroline Whisnant, soprano  
Fran Coleman, soprano  
Erin Wind, mezzo-soprano  
Tracey Welborn, tenor  
Chase Peak, baritone  
Dave Robins, piano



### Dúo MusArt Barcelona

Wednesday, August 16, 7:00 p.m.

Raúl Prieto Ramírez, organ  
Maria Teresa Sierra, piano

**The Atlantic  
Chamber Ensemble**  
Wednesday, August 23,  
7:00 p.m.



**The Organ of Ginter Park Presbyterian Church**  
**Robert Noehren Organ Builder, 1964**  
**Rebuilt and enlarged by Parsons Pipe Organ Builders, 2012\***

**I. Positiv** 56 notes

Gedeckt 8  
 Quintadena 8  
 Principal 4  
 Chimney Flute 4  
 Octave 2 (ext. 4)  
 Sharp Mixture  
 Krummhorn 8  
 Trumpet 16\* (Gt, ext. 8)  
 Trumpet 8\* (Gt)  
 Positiv 16  
 Positiv Unison Off

**I. Choir** 56 notes, enclosed

Bourdon 8 (Sw)  
 Gemshorn 8  
 Gemshorn Celeste 8 (TC)  
 Spitzflöte 4 (ext. Gems 8)  
 Nasard 2-2/3 (TC)  
 Block Flute 2 (ext. Gems 8)  
 Tierce 1-3/5 (TC)  
 Larigot 1-1/3 (ext. 2-2/3)  
 Choir Unison Off  
 Choir 16  
 Choir 4

**II. Great** 56 notes

Gedeckt 16  
 Principal 8  
 Rohrflöte 8 (ext. 16)  
 Octave 4  
 Spire Flute 4  
 Twelfth 2-2/3  
 Super Octave 2  
 Waldflöte 2 (ext. 4)  
 Sesquialter  
 Mixture  
 Trumpet 8\*

**III. Swell** 56 notes, enclosed

Geigen 8\*  
 Bourdon 8  
 Gambe 8  
 Voix Celeste 8 (TC)  
 Octave Geigen 4\* (ext. 4)  
 Flute Harmonique 4  
 Octavin 2 (ext. 4)  
 Plein Jeu  
 Bassoon 16\*  
 Trompette 8  
 Hautbois 8\* (ext. 16)  
 Clarion 4 (ext. 8)  
 Trumpet 8\* (Gt)  
 Swell Unison Off  
 Swell 16  
 Swell 4

**Pedal** 32 notes

Resultant 32\*  
 Basse de Cornet 32 (1995)  
 Open Wood 16 (1995)  
 Violone 16\*  
 Gedeckt 16 (Gt)  
 Principal 8  
 Cello 8\* (ext. 16)  
 Gemshorn 8 (Ch)  
 Chorale Bass 4  
 Flute 4 (Gt)  
 Super Octave 2 (ext. 4)  
 Mixture  
 Posaune 16\* (Gt, ext. 8)  
 Bassoon 16\* (Sw)  
 Trumpet 8\* (Gt)  
 Clarion 4\* (Gt, ext. 8)

**Couplers**

Great to Pedal 8	Swell to Great 16	Swell to Positiv 16
Positiv to Pedal 8	Swell to Great 8	Swell to Positiv 8
Swell to Pedal 8	Swell to Great 4	Swell to Positiv 4
Choir to Pedal 8	Choir to Great 16	
Great to Pedal 4	Choir to Great 8	
Positiv to Pedal 4	Choir to Great 4	
Swell to Pedal 4	Positiv to Great 16	
Choir to Pedal 4	Positiv to Great 8	

\*General Tremulant

Electric key and stop actions

\*12 general pistons

\*8 pistons for each division

\*300 levels of memory

\*Programmable crescendo pedal

\*All pistons become Next

\*Flexible wind

**Congratulations on a great convention!**

**Potomac Chapter, AGO**



## ORGAN-PLUS CONCERT



Thomas Lee Bailey, organ Cheryl Van Ornam, organ  
Christine Ertell, flute George Pavelis, oboe Jennifer Piazza-Pick, soprano

St. Benedict Catholic Church ~ 2:00 PM

*This recital is sponsored by Raven Recordings.*

Concerto for Oboe, op. 7, no. 3 Tomaso ALBINONI  
1671-1751

*Mr. Pavelis & Ms. Van Ornam*

Trio Sonata for Flute and Oboe in F Major, TWV 42:F15 Georg Philipp TELEMANN  
Largo-Allegro-Largo-Allegro 1681-1767

*Ms. Ertell, Mr. Pavelis, & Ms. Van Ornam*

Dance of the Blessed Spirits, from *Orfeo ed Euridice* Christoph Willibald GLUCK  
1714-1787

*Ms. Ertell & Ms. Van Ornam*

Es is ein Ros' entsprungen, op. 122 Johannes BRAHMS  
1833-1897

Es is ein Ros' entsprungen, from *Orgelsatz* (1977) Anton HEILLER  
1923-1979

Freu' dich sehr, o meine Seele, from *Vorspiele für die Orgel*, op. 67, no. 11 Max REGER  
1873-1916

Freu' dich sehr, o meine Seele, from *Choralvorspiele zu Liedern des Dänischen Gesangsbuchs*  
Vorspiel-Choral-Nachspiel Anton HEILLER

*Mr. Bailey*

Zwei geistliche Gesänge für Sopran und Orgel Anton HEILLER  
1. Optavi  
2. Gaudete

*Ms. Piazza-Pick & Mr. Bailey*

*The convention thanks St. Benedict Catholic Church for welcoming us.*

*Please silence all noise-making devices.*

*Photographing and recording the performance by any means are not permitted.*

Anton Heiller composed his *Zwei geistliche Gesänge* (Two Spiritual Songs) in 1959 for the dedication of a new organ at Innsbruck's Municipal Hall, which had been destroyed during the war. With these songs, Heiller's compositional style was evolving from Gregorian chant into twelve-tone rows, both of which are used throughout with some newly discovered, rich harmonies. "Optavi" is the reading for the feast day of Saint Thomas Aquinas, and "Gaudete" is widely known as the reading for the third Sunday in Advent. In the book *Anton Heiller: Organist, Composer, Conductor*, author Peter Planyavsky writes that Heiller's insistence on placing the accent on the supposed "wrong" syllable of the word *Gaudete* annoyed the reviewer at the Viennese premiere, and over the years, his students and fans have been hard put to explain why he insisted on this particular accentuation.

#### OPTAVI

Optavi, et datus est mihi sensus:

*I prayed, and understanding was given me,  
et invocavi, et venit in me spiritus sapientiae,  
I called, and the spirit of wisdom came to me,  
Super salutem et speciem dilixi illam,  
I loved her more than health or beauty,  
et proposui pro luce habere illam:  
and I preferred her to the light of day:  
quoniam inextinguibile est lumen illius.*

*For her radiance is inextinguishable.  
Venerunt autem mihi omnia bona  
All spiritual goods came to me along with her,  
pariter cum illa et innumerabilis honestas per manus illius,  
and boundless riches through her hands.  
et laetatus sum in omnibus*

*I was delighted by all this,  
quoniam antecedebat me ista sapientia.  
because I was led by wisdom.*

*Infinitus enim thesaurus et hominibus;  
it is an infinite treasure for mortals;  
Quo qui usi sunt, particeps facti sunt amicitiae Dei,  
those who receive it obtain friendship with God,  
propter disciplinae dona commendati.  
commended for the gifts that come from instruction.*

#### GAUDETE

Gaudete in Domino semper:

*Rejoice in the Lord always;  
iterum dico, gaudete.  
again I say, Rejoice.*

*Modestia vestra nota sit omnibus hominibus:  
Let your gentleness be known to everyone.*

*Dominus prope est.  
The Lord is near.*

*Nihil solliciti sitis; sed in omni oratione  
Do not worry about anything, but in everything  
et consecratione, cum gratiarum actione  
by prayer and supplication with thanksgiving  
petitiones vestrae innotescant apud Deum.  
let your requests be made known to God.*

*Et pax Dei, quae superat omnem sensum,  
And the peace of God which surpasses all understanding,  
Custodiat corda vestra et intelligentias vestras,  
will guard your hearts and minds  
in Christo Jesu, Domino nostro.  
through Christ Jesus, our Lord.*



**Thomas Lee Bailey** earned a degree in organ performance at Virginia Commonwealth University in Richmond, studying with Lawrence Robinson and Ardyth Lohuis. He then traveled to Vienna, Austria, where he specialized in the music of J. S. Bach with organist and pedagogue Anton Heiller. His concerts in Europe included a performance on the Bruckner Organ in St. Florian Monastery, where he played the Poulenc *Concerto for Organ* with Heiller conducting. Mr. Bailey has enjoyed a 40-year career as a church musician at churches in Richmond and Reston, VA, and Oyster Bay, Brooklyn, and Bay Shore, NY. He established Bach festivals and concert series in several cities and was responsible for the installation of a mechanical action organ by Hellmuth Wolff in Oyster Bay. In 1993, he received a MDiv from Virginia Theological Seminary in Alexandria and is class steward. In the late 1970s, Mr. Bailey was founder and music director of the Opera Alliance of Richmond, conducting works with orchestra, including Strauss' *Die Fledermaus*, and Mozart's *Die Entführung aus dem Serail*. Mr. Bailey's work in the AGO has included Coordinator of Examinations and Competitions at AGO Headquarters in Manhattan, Dean of the Northern Virginia Chapter, Member-at-Large of the Suffolk County NY Chapter, and Sub-Dean of the Richmond Chapter.

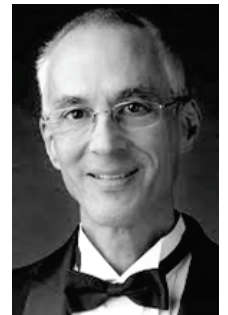
**Cheryl Van Ornam** is the Traditional Music Director at Redeemer Lutheran Church in Richmond, where she directs choral, handbell, and brass ensembles. She is also the organist at First Church of Christ, Scientist. She has an active piano studio and is a staff accompanist in the Virginia Commonwealth University Department of Music. She holds the M.M. in organ performance and church music from Northwestern University. Her teachers have included Margaret Kemper, Douglas Cleveland, David Craighead, and James David Christie. Ms. Van Ornam has been an active participant in organ academies in Montreal, Haarlem in The Netherlands, and Smarano in Italy. She has served as the accompanist for the California Boys' Choir, the Chicago Archdiocesan Boychoir, and the Nairobi Music Society in Kenya. She is active as an accompanist for choral ensembles in the Richmond area, performing major choral works. She has performed recitals at the Cathedral of Our Lady of the Angels in Los Angeles, Bruton Parish Church in Colonial Williamsburg, King's Chapel in Boston, and Busch Hall at Harvard University. She has been active with the AGO in Chicago and Boston and is finishing up her term as Dean of the Richmond Chapter this month. She and her husband have two married children.



**Christine Ertell's** career has spanned an opera orchestra and two symphony orchestras, including 26 years with the Richmond Symphony as second flute and member of the Richmond Symphony Woodwind Quintet (with whom she toured East Africa), decades with the Richmond Chamber Players, and many years with the Richmond Woodwind Quintet (with whom she toured Japan and Jamaica). Her experience has also included scores of students and decades of church and choral orchestral and solo performances. She is currently in that "career season" where she may choose her work and enjoy it more than ever. Ms. Ertell maintains an active and invigorating teaching studio, a busy performance schedule, and a family life that includes her husband of 37 years, two grown sons, and a daughter-in-law.



**George A. Pavelis** was introduced to the oboe in sixth grade, when the U.S. Army Band woodwind quintet visited his elementary school in Falls Church, VA. His first teacher was Donald Hiltz, a member of the U.S. Air Force Band in Washington, D.C. He then went on to study with Louis Rosenblatt of the Philadelphia Orchestra and Rudolph Vrbsky of the National Symphony Orchestra. He has performed with the Arlington Symphony, Washington Opera Orchestra, Washington Bach Chorale, and National Symphony Orchestra. Locally, Mr. Pavelis has performed with the Richmond Choral Society, Richmond Pops Band, James River Singers, and Williamsburg Choral Guild, among other groups. Mr. Pavelis' other passion is chemistry, a subject which he has taught for 33 years in local high schools.



Soprano **Jennifer Piazza-Pick** has been active in oratorio, opera, concerts, and choral singing in the United States and Europe. She was a member of the House Chorus at the Nationaltheater Mannheim in Germany for five years, where she performed in more than 50 different productions. She has also performed with Ithaca Opera, Long Beach Opera, Cincinnati Opera, Opera Theater of Lucca, Opera Piccola of San Antonio, and the Princeton Festival. Her operatic roles include Nannetta in *Falstaff*, Susanna in *Le Nozze di Figaro*, the First Lady in *The Magic Flute*, Miss Wordsworth in *Albert Herring*, Minnie Lansing in *The Village Singer*, and Mrs. Gobineau in *The Medium*. Active also as a concert singer, Ms. Piazza-Pick performed in a concert tour of Poland, Belarus, Latvia, and Lithuania with the U.S. Army Europe Band. She frequently presents recitals and lectures on American music, especially by 21st-century American composers. As an oratorio soloist, she has performed as soprano soloist in works such as Handel's *Messiah*, Fauré's *Requiem*, Vivaldi's *Gloria* and *Magnificat*, Brahms's *Ein Deutsches Requiem*, Mozart's *Requiem*, Bach's *St. John's Passion*, Britten's *Ceremony of Carols*, and Bach's *Jauchzet Gott in allen Landen*. Ms. Piazza-Pick currently teaches voice at Virginia State University and the University of Richmond, and she maintains a private studio. Ms. Piazza-Pick holds a M.M. in voice performance from the University of Cincinnati College-Conservatory of Music and a B.M. in voice performance and music education from Ithaca College.



**The Organ of St. Benedict Catholic Church**  
**Pasi Organ Builders Inc., Opus 5, 1996**  
**Relocated from Kirkland, WA, to Richmond in 2013**

<b>I. Great</b> 58 notes	<b>II. Swell</b> 58 notes, enclosed	<b>Pedal</b> 32 notes
Bourdon 16	Viol da Gamba 8	Subbass 16
Principal 8	Celeste 8	Bourdon 8 ( <i>ext. 16</i> )
Suavial 8 ( <i>TC</i> )	Bourdon 8	Principal 8
Salicional 8	Harm. Flute 4	Octave 4 ( <i>ext. 8</i> )
Rohrflöte 8	Octavin 2	Posaune 16
Octave 4	Cornet III ( <i>TG</i> )	Trompete 8 ( <i>ext. 16</i> )
Quint 3	Dulcian 8	I/P
Terz 1-3/5		II/P
Superoctave 2		
Mixture IV		
Trompete 8		
II/I		

Tremulant to the entire organ  
Suspended mechanical key action    Mechanical stop action  
Flexible winding with single wedge bellows  
Temperament: Mark Brombaugh Mild



### About the Organ

Martin Pasi writes:

In 1993, we were commissioned to build a new organ for [Lola Wolf's] home addition especially designed to house the instrument. The concept for our Opus 5...eventually developed into a 24-stop organ installed in a beautiful private recital hall with exemplary acoustics. Although situated in a private residence, Opus 5 enjoyed considerable exposure to the local, regional, and even national connoisseurs of organ music.

When it came time for the original owner to move out of the house and sell the organ, St. Benedict Church asked us to study the feasibility of moving the organ to its church building. The instrument promised to fit into the building as if it had been designed for it—as long as the rose window in the back gallery could be covered. When all was weighed in the balance, the proposal to acquire the organ won the day, and the instrument was purchased....

The wind is stored and regulated in a single wedge-shaped bellows measuring three feet by six feet. The bellows and blower are located inside the organ. This wind system imparts a gentle flexibility to the organ's sound, allowing the pipes to sound more like a choir of human voices than an impassive machine....

The organ draws its tonal inspiration from the great northern European organs of the 17th and 18th centuries, leavening its resources with strings on both manuals and harmonic flutes, as well as a principal celeste in the manner of the Italian Voce humana—a voice appearing in several of our organs which we call "Suavial." The original manual reeds were French but needed to be changed to German style to better suit the room acoustics in its original home.

In this final form, the organ is capable of rendering all of the major textures associated with classical traditions of liturgical organ playing. It is at the same time remarkably flexible in providing choral accompaniment and rendering 19th- and 20th-century organ literature. Even more important to me, however, is the hope that people will find beauty in the organ, and that it will inspire musicians to create new music for celebrations of the communities it serves.



## SESSION 6 WORKSHOPS (*choose one*)

Omni Hotel, 2nd Floor ~ 3:45 PM

### Salon D: “Music of Integrity for Small(ish) Choirs” – Andrew Scanlon

*This workshop is sponsored by Michael J. Champlin.*

Are you serving a small congregation? Does your choir have inconsistent attendance? Are you frustrated with trying to find accessible repertoire possessing inspiring texts and melodies that are durable and memorable? Do you struggle with a small choir during the summer months? If any of these questions resonate, you will find solutions at this workshop. Andrew will share a packet of resources and repertoire, discuss tips for locating repertoire that will stand the test of time, and offer strategies for adapting anthems to make them work in a variety of situations. Attendees will participate in singing through some of the anthems.

A native of Methuen, Massachusetts, **Andrew Scanlon** joined the keyboard faculty at East Carolina University in 2009, where he directs the graduate and undergraduate programs in organ and sacred music. In addition, he is Organist and Choirmaster at St. Paul’s Episcopal Church in Greenville, NC, and artistic director of East Carolina Musical Arts Education Foundation. From 2005 to 2009, Mr. Scanlon served on the organ faculty at Duquesne University, and he previously held positions at Christ and St. Stephen’s Episcopal Church in New York, St. Paul’s Episcopal Cathedral in Buffalo, First Presbyterian Church in Pittsburgh, and Marquand Chapel at Yale Divinity School.



A frequent organ recitalist, Mr. Scanlon has performed at national conventions of the AGO and the Organ Historical Society. He has given recitals throughout North America and Europe. Actively involved in the AGO, Mr. Scanlon holds the Fellowship diploma (FAGO), has been a faculty member for three Pipe Organ Encounters, and serves on both the National Board of Examiners and the Committee on Professional Certification. He is a graduate of Duquesne University and both the Institute of Sacred Music and School of Music at Yale University.

### Salon AB: “Dupré You Can Play” – Ardyth Lohuis

*This workshop is sponsored by Cheryl Van Ornam.*

The famous organist of St. Sulpice in Paris, Marcel Dupré (1886-1971), was renowned for his magnificent and virtuosic concert pieces. He was a prolific composer with 39 published opera for solo organ and several unpublished works, most of which range from moderately to extremely difficult and which are often described as “awesome” and “breathtaking.” But Dupré also taught less accomplished organists, composed for them, published a number of pedagogical works, and edited the organ works of nine composers. In this workshop, you will see and hear score excerpts of many of Dupré’s “approachable” pieces—music you can readily play. Your handout will include the presented works and additional practical compositions plus print and audio sources for your further exploration.

**Dr. Ardyth Lohuis** recorded and performed nationally with violinist Robert Murray as the highly regarded Murray/Lohuis Duo, whose compact discs on the Raven label include premier recordings of compositions from Eastern and Western Europe, the Americas, and works composed for the Duo. She has been a church musician in the Midwest and Mid-Atlantic states, sang with the semi-professional Whitehart Chorale, and was organist for the Richmond Symphony Orchestra. Dr. Lohuis has presented workshops in many aspects of organ and church music, taught in several AGO POE and POE Plus sessions, adjudicated music competitions, and worked with Wayne Leupold in developing the *Discover the Organ* curriculum for children and youth. Dr. Lohuis has held state, regional, and national positions in the AGO, including terms as Dean of two chapters, Virginia State Chairman, and general chairman of a Region III convention. A past president of the Southeastern Historical Keyboard Society (now Historical Keyboard Society of North America), she also had responsibilities with the Virginia Music Teacher’s National Association and the College Music Society. She was assistant chairman of the Virginia Commonwealth University Department of Music for a decade before returning to full-time teaching. Her church music and organ degrees are from



Illinois Wesleyan University (B.Sac.Mus.), Northwestern University (M.M.), the University of Cincinnati (D.M.A.), and she received an NEH grant for study in Baroque music editing. Dr. Lohuis is a VCU Professor Emerita and a “musical granddaughter” of Marcel Dupré.



## The Murray/Lohuis Duo

Robert Murray, violin & Ardyth Lohuis, organ

“A fine musical treat, beautifully and tastefully performed  
by two consummate artists.” American Record Guide

**RAVEN** [RavenCD.com](http://RavenCD.com) Raven Compact Discs OAR-200, 230, 370, 510, 650 and 923

### The Organ of St. Paul's Episcopal Church Rosales Organ Builders, Opus 22, 1999

#### I. Solo 58 notes

Flute harmonique 8  
Bourdon 8  
Prestant 4  
Cornet III (TG)  
Trompette harmonique 8  
Clairon harmonique 4  
Tremulant  
Gt/So  
Sw/So

#### II. Great 58 notes

Prestant 16  
Principal 8  
Chimney Flute 8  
Salicional 8  
Octave 4  
Spire Flute 4  
Octave Quinte 2-2/3  
Super Octave 2  
Tierce 1-3/5  
Mixture V 1-1/3  
Trumpet 8  
Bell Clarinet 8  
Tremulant (Gt & So)  
Sw/Gt

#### III. Swell 58 notes, enclosed

Bourdon 16  
Geigen Principal 8  
Flûte traversière 8  
Stop'd Diapason 8  
Violo de Gambe 8  
Voix céleste 8  
Principal 4  
Rohrpipe 4  
Nasard 2-2/3  
Doublet 2  
Tierce 1-3/5  
Mixture IV 2  
Double Trumpet 16  
Trumpet 8  
Hautbois 8  
Vox Virginia 8  
Tremulant

#### Pedal 30 notes

Grand Bass 32 (resultant)  
Open Wood 16  
Prestant 16 (Gt)  
Bourdon 16  
Flute 8 (ext. Open W)  
Octave 8  
Spire Flute 8  
Super Octave 4  
Trombone 16  
Trumpet 8  
Clarion 4  
Gt/Ped  
Sw/Ped  
So/Ped

Cymbelstern    Nightingale

15 general pistons    8 pistons each for Gt, Sw, Ped    5 pistons for So

Mechanical key action    Electric stop action

Programmable Tutti and Crescendo pedal

Kellner temperament

SSL combination system with 99 levels of memory

Casework designed by John Blatteau, AIA, Philadelphia, and constructed by TMS, Richmond

## ORGAN RECITAL



### Stefan Engels

St. Paul's Episcopal Church ~ 7:30 PM

*This recital is sponsored by Bruce B. Stevens.*

Studien für den Pedalflügel, op. 56	Robert SCHUMANN
Nicht zu schnell	1810-1856
Mit innigem Ausdruck	
Andantino / Etwas schneller	
Innig	
Nicht zu schnell	
Adagio	

Praeludium for Organ Solo	Mikayla DOBSON
	b. 1996

*Commissioned by the Dallas Chapter of the American Guild of Organists  
for the 2017 AGO Southwest Regional Convention in Dallas*

Toccatà in E Major, BWV 566	Johann Sebastian BACH
	1685-1750

The Sun's Evensong, from Sieben Pastelle vom Bodensee, op. 96	Sigfrid KARG-ELERT
	1877-1933

Rondo alla campanella, op. 156	KARG-ELERT
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Fantasy and Fugue, op. 135b	Max REGER
	1873-1916

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### Program notes...

It is apparent that when composing the *Studies for Pedal Piano*, op. 56, **Robert Schumann** had studied the contrapuntal mastery of Johann Sebastian Bach and, thus, was able to incorporate the compositional technique of canon into these pieces. However, it seems that the romantic idiom of each piece is in the foreground and that Schumann simply wants to show off his ability as a contrapuntal composer. Schumann, who also studied law and who was an influential music critic, wanted to pursue a career as concert pianist, but this dream never came true because of a hand injury. He suffered from a lifelong mental disorder and died in 1856 in Bonn-Endenich, Germany.

**Mikayla C. Dobson** is an award-winning composer and pianist based in Dallas. Her work has been played by various symphony orchestras, including the Meadows Symphony Orchestra, the Boston University Tanglewood Institute Young Artists Orchestra, the Booker T. Washington Symphony Orchestra, and the Dallas Symphony Orchestra, which programmed her Piano Concerto in March 2015. Since 2013, she has served as composer in residence with the Dallas-based Avant Chamber Ballet, with whom, to date, she has collaborated on two full-length productions. Ms. Dobson is currently studying music composition at Southern Methodist University. *Praeludium* is a fantasy work based loosely on the preludes of Dieterich Buxtehude. The work moves from a whimsical introduction through a stoic, dark central section before working its way through a confused and dynamic final fugue, which ends with a bold, shimmering, building mass of sound.

Like all of **Bach's** Toccatas, the Toccata in E, BWV 566, displays unique compositional and formal characteristics. Modeled after the North German Toccata, the piece was composed between 1706 and 1708 and features four distinct sections. As always, when Bach uses a certain compositional style from previous generations, he uses that style only as a very general idea in order to create something unique—something that makes him extraordinary as a composer. This phenomenon also applies to BWV 566. The first section stands out with its seven-part chord writing surrounded by and imbedded with improvisatory-like figurations and sequential material. The first fugue (second section) is exceptional due to its length and extended main theme. The third section is characterized by free passagework and octave leaps in the pedal. The second fugue (fourth section) uses only the head of the theme of the first fugue. After several entrances of the theme, the writing becomes more loose—more toccata- or concerto-like. A free section including rich chord-writing reminiscent of the first section concludes the piece.

The western part of Lake Constance (*Bodensee*) in South Germany was an appealing holiday destination for **Sigfrid Karg-Elert**. This is why he and his family spent their summer vacation in 1921 in the town of Radolfzell, where the manuscript of *Seven Pastels from the Lake of Constance* was written. The small city, together with the adjacent peninsula Mettnau, which was declared a nature preserve in 1926, provided a calm environment between park scenery and the natural setting of Lake Constance. Even today, starting at the rail station of Radolfzell, one reaches the lakeside by walking for just a few minutes. With a clear view, the panorama of the Glarus Alps in the South, the Alpstein in the East, and the dusky volcanic cones of the Hegau (also called *Herrgotts Kegelspiel*, which means “Lord God’s bowling pins”) in the West, can be seen. At this point, but also in the surrounding area, one can still find today the images or “pastels” that are referred to in op. 96. The *Rondo alla campanella*, op. 156, is Karg-Elert’s last organ work. It represents the composer’s penchant for gap registrations, including different combinations of mutation stops. Compositionally, the piece represents a transition from late-romantic to neo-classical ideas.

**Max Reger's** Fantasy and Fugue, op. 135b, was composed in the fall of 1914 and spring of 1915 and was his last major organ composition. (The Seven Organ Pieces, op. 145, which were composed at the end of 1915 and the beginning of 1916, are smaller in scope.) Reger himself did not hear the first performances of op. 135, which took place in June 1916, for he died in a Leipzig hotel room on May 11, 1916. The Fantasy, which opens with descending tone cascades, is characterized by an exchange between slow and mystic as well as virtuosic and improvisatory-like passages. The first theme of the double fugue exists on calmly moving quarter notes, suggesting a vocal and introverted character. The second, more instrumental-like theme has a more lively character and is written in 12/8 meter. It is reminiscent of fugal themes in Reger’s *Telemann Variations*, op. 134, for piano solo and in his *Mozart Variations for Orchestra*, op. 132. Both of these works were composed in 1914. Due to its structural coherence and concise harmonic language, op. 135b represents a high point in Reger’s oeuvre for the organ.

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**Stefan Engels** was appointed Professor of Organ and Leah Fullinwider Centennial Chair in Music Performance at Southern Methodist University in Dallas in 2014, where he is also head of the Organ Department at the Meadows School of the Arts. Prof. Engels joined SMU from one of Europe’s oldest and most prestigious musical institutions—the University of Music and Performing Arts “Felix Mendelssohn Bartholdy” in Leipzig,



Germany, where he had served as professor of organ from 2005 until 2015. Prior to that, he was Associate Professor of Organ and Chair of the Organ Department at Westminster Choir College, 1999-2005.

During his appointment in Leipzig, Prof. Engels shaped the University's Organ and Church Music Institute to a center for organ performance and organ pedagogy of international acclaim. He also founded and served as artistic director of the European Organ Academy Leipzig, which attracts faculty and students from around the world. Furthermore, as an advocate and specialist for the music of the late-Romantic German composer Sigfrid Karg-Elert, he founded the Karg-Elert Festival in Leipzig, demonstrating and discovering the unique works of this Leipzig composer.

From 2006 until 2012, Engels was Artistic Director of the Jordan International Organ Competition based at Columbus State University in Columbus, GA. As a juror, he is in frequent demand at international organ competitions such as the Mendelssohn Competition, the Bach Competition, and the Deutscher Musikwettbewerb, all in Germany, as well as the St. Albans International Organ Festival, the Canadian International Organ Competition, and the Miami International Organ Competition. Engels maintains a vigorous international concert schedule and is a sought-after teacher, having presented lectures and masterclasses across Europe, North America, South Korea, and Russia. Recital engagements have included Smetana Hall in Prague, St. Paul's Cathedral in London, Victoria Hall in Geneva, the Berlin Philharmonic, St. Petersburg Philharmonic, Moscow Cathedral, KKL in Luzern, Gewandhaus in Leipzig, Torch Centre in Seoul, St. Augustine in Vienna, Chartres Cathedral, Hallgrímskirkja in Reykjavik, Sydney Cathedral, St. Jakobi in Lübeck, St. Michael's in Hamburg, Harvard University, the Cleveland Museum of Art, the Meyerson Symphony Center in Dallas, King's College in Cambridge, Spivey Hall in Atlanta, Balboa Park in San Diego, and the Cadet Chapel of West Point. He was a featured recitalist at the 2006 AGO national convention in Chicago and is a featured recitalist at three AGO regional conventions this summer.

Stefan Engels' specialization in the organ works of Sigfrid Karg-Elert has resulted in the world-premiere recording of the complete organ works of Karg-Elert on the Priory label, a 16-CD project that comes to completion in 2017. The CDs released thus far have received the highest international critical acclaim: "... this series will surely stand as the greatest project the gramophone has achieved in organ music for very many years..." – *Choir & Organ*; "10 fantastic volumes of some of the most creative and complex organ music ever written has been released by Priory in this ground-breaking series of Karg-Elert's complete organ works—much of it [previously] unrecorded... Engels has the measure of both music and instrument—there is much to marvel at here..." – *prestoclassical.co.uk*; "Engels is a player of exceptional talent, and in his hands, Karg-Elert receives as sympathetic an advocacy as one could ever imagine..." – *International Record Guide*; "Stefan Engels' performance is superlative ... – *Organists Review*; "Engels delivers interpretations that may never be bettered ... A magnificent disc." – *Gramophone*. Mr. Engels earlier recorded two highly acclaimed CDs with works by Marcel Dupré on the Naxos label, and one with works of Karg-Elert, Reger, Messiaen, and Germani on the Priory label as part of their *Great European Organ Series*.

Stefan Engels received his broad musical education in Germany and the United States. He studied organ, piano, harpsichord, choral conducting, and church music at the universities in Aachen, Düsseldorf, and Cologne. From 1993 until 1998, he pursued further organ studies with Wolfgang Rübsam in Chicago and Robert Anderson in Dallas, receiving an Artist Certificate from Southern Methodist University's Meadows School of the Arts in 1995. He achieved his international breakthrough when he was awarded the Concerto Gold Medal at the 1998 Calgary International Organ Competition.

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## WEDNESDAY AT A GLANCE

<b>7:30 AM</b>	Breakfast on your own at Omni Hotel or restaurants nearby ( <i>see restaurant map on p. 19</i> )
<b>8:00-11:00 AM</b> Omni Hotel, 2 <sup>nd</sup> Floor	<b>CONVENTION REGISTRATION</b> in Mezzanine area ( <i>see hotel map on p. 7</i> )
<b>9:00-11:00 AM</b> Omni Hotel, 2 <sup>nd</sup> Floor	<b>EXHIBITS</b> in the James River Ballroom Prefunction area ( <i>last time exhibits are open</i> )
<b>9:00 AM</b> Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Salon AB: “Maximizing Your Handbell Skills” (a hands-on workshop) – Carol Feather Martin</li> <li>◆ Salon D: “Surefire Choir Recruiting” – Michael Kemp</li> </ul>
<b>10:00 AM</b> Omni Hotel, 2 <sup>nd</sup> Floor	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Salon AB: “Adding Bronze to Your Worship” – Carol Feather Martin</li> <li>◆ Salon D: “Youth Choirs 101: Youth Are People, Too!” – Cathleen Armistead</li> </ul>
<b>11:05 AM</b>	Buses depart for St. Michael’s Episcopal Church ( <i>available only by advance purchase</i> )
<b>11:30 AM</b> St. Michael’s Episcopal	<b>ORGAN RECITAL</b> – Renée Anne Louprette
<b>12:30 PM</b>	Buses depart for River Road Church, Baptist ( <i>available only by advance purchase</i> )
<b>1:00 PM</b> River Road Church, Baptist	Box lunch ( <i>included in registration</i> )
<b>2:00 PM</b> River Road Church, Baptist	<b>WORKSHOPS</b> ( <i>choose one</i> ) <ul style="list-style-type: none"> <li>◆ Fellowship Hall: “Organ Works of Sigfrid Karg-Elert: Much More Than ‘Now Thank We All Our God’ ” – Stefan Engels</li> <li>◆ Church Sanctuary: “Accompanying Non-Traditional Church Music on the Organ” – Douglas Brown</li> </ul>
<b>3:05 PM</b>	Buses depart for St. Bridget Catholic Church ( <i>available only by advance purchase</i> )
<b>3:30 PM</b> St. Bridget Catholic	<b>ORGAN RECITAL</b> – Mark Laubach
<b>4:20 PM</b>	Walk next door to St. Stephen’s Episcopal Church
<b>4:35 PM</b> St. Stephen’s Episcopal	<b>CHORAL PRELUDE &amp; CHORAL EVENSONG</b> – Choir of the Church of the Epiphany, Washington, D.C.; Jeremy Filsell, organist and choirmaster; Erik Wm. Suter, guest organist
<b>6:00 PM</b> St. Stephen’s Episcopal	Dinner ( <i>included in registration</i> )
<b>7:30 PM</b>	Buses depart for University of Richmond ( <i>available only by advance purchase</i> )
<b>8:00 PM</b> Cannon Memorial Chapel, University of Richmond	<b>CLOSING CONCERT</b> – New York Polyphony and Bruce Stevens, organist
<b>9:30 PM</b>	Buses depart for Omni Hotel ( <i>available only by advance purchase</i> )

## SESSION 7 WORKSHOPS (*choose one*)

Omni Hotel, 2nd Floor ~ 9:00 AM

### Salon AB: “Maximizing Your Handbell Skills” (a hands-on workshop) – Carol Feather Martin

*This workshop is sponsored by A. Grant Hellmers.*

Whether you love handbells, tolerate them, or lead a group under duress, you can be on top of your game by learning correct execution of the various techniques. Members of Virginia Bronze will be on hand to assist with this class as you hone your skills and get answers to your questions. Knowing how to lead with healthy ringing styles will enhance the performance of any ensemble.



**Carol Feather Martin**, a native of North Carolina, graduated from Oberlin Conservatory with a BM in piano performance in 1978. She received a M.M. in organ performance and piano chamber music and accompanying performance from Catholic University in 1985. For the past 27 years, Carol has been Director of Music and Arts and Organist at Trinity Presbyterian Church in Arlington, Virginia, where she works with all ages of singers and handbells ringers. Solo and chamber music recitals have taken Carol to many areas of the U.S. and also Canada and Germany. She is a frequent clinician and consultant for professional music organizations. Carol is also the Artistic Director of Virginia Bronze, which is celebrating its 10-year anniversary this season.

### Salon D: “Surefire Choir Recruiting” – Michael Kemp

*This workshop is sponsored by the Philadelphia Chapter of the American Guild of Organists.*

When faced with directing a choir that is not all you desire, you have two choices: scale back your hopes and expectations, or recruit more singers. Several decades ago, choir recruiting was much easier because active participation in church was the norm in most communities. But that is not so for today’s younger adults—Gen Xers and Millennials. Younger adults have been disappearing from church choirs, but they are out there, and we need them. How do we entice them? We answer their essential questions, “What’s in it for me and my family? What makes this activity worth doing?” Once these questions are answered and marketed, then we need to build a recruiting support system wherein the whole church is helping you recruit more singers. With these ideas, you can build up any choir!

For the biography of **Michael Kemp**, see page 47.

## SESSION 8 WORKSHOPS (*choose one*)

Omni Hotel, 2nd Floor ~ 10:00 AM

### Salon AB: “Adding Bronze to Your Worship” – Carol Feather Martin

*This workshop is sponsored by the James River Ringers, Inc.*

Explore ideas from various resources for adding handbells to your worship service. Whether your worship is in traditional or contemporary style, there are ways to introduce and use handbells in the service other than just playing a published piece of music. Together with members of Virginia Bronze, participants will try some of these ideas during sessions. There will be time for discussion and sharing of additional ideas.

See Carol Feather Martin’s biography above.

**Salon D: “Youth Choirs 101: Youth Are People, Too!” – Cathleen Armistead**

*This workshop is sponsored by an anonymous donation.*

This session will include an overview of what has worked well for Cathy in youth choir ministry for over 34 years. Her large youth choir is amazing. Come and find out Cathy’s “Keys to Success.”



**Cathleen Veselik Armistead (“Cathy”)** has served in a full-time capacity of music ministry for 34 years in and around Richmond, mostly in United Methodist churches. For the past 15 years, she has held the position of Director of Music Ministries/Organist at Reveille United Methodist Church, where she oversees a music ministry of 13 ensembles that meet on a regular basis. This ministry includes a youth choir of 60 voices which sings for worship once a month, performs musicals such as *Jesus Christ Superstar* and *Godspell*, and tours the country, most recently visiting New Orleans last summer. Cathy holds three degrees in music, with organ as her major instrument, including a M.M. from Virginia Commonwealth University.



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## ORGAN RECITAL



### Renée Anne Louprette

St. Michael's Episcopal Church ~ 11:30 AM

*This recital is sponsored by John G. DeMajo.*

Clavier-Übung, dritter Teil Johann Sebastian BACH  
 Kyrie, Gott heiliger Geist, BWV 671 1685-1750  
 à 5. Canto fermo in Basso cum Organo pleno  
 Vater unser in Himmelreich, BWV 682  
 à 2 Clav. et Pedal e Canto fermo in Canone

Douzes courtes pièces pour orgue, op. 43, vol. 1 Rachel LAURIN  
 3. Intermezzo b. 1961  
 5. Moto perpetuo  
 12. Fugue triangulaire

Mytò Ad WAMMES  
b. 1953

Crucifixus, from Mass in B Minor, BWV 232 J. S. BACH  
 (transcribed for organ, three-hands by Michel Bouvard)  
*Assisted by Crystal Jonkman, organist*

Variationen über "Weinen, Klagen, Sorgen, Zagen" Franz LISZT  
 Complete original title: 1811-1886  
 Variations über den Basso continuo des ersten Satzes der Kantate 'Weinen,  
 Klagen, Sorgen, Zagen' und des 'Crucifixus' der h-moll Messe von J. S. Bach

*Renée Anne Louprette is represented by Phillip Truckenbrod Concert Artists, LLC*

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### Program notes...

The third part of Johann Sebastian Bach's monumental *Clavier-Übung* ("Keyboard Practice") is a collection for organ containing the Prelude and Fugue in E-flat Major, BWV 552, framing large and small settings (with and without obbligato pedal) of the Kyrie and Gloria hymns of the German Lutheran Mass and the classic catechism hymns. *Kyrie, Gott heiliger Geist* (Lord, God Holy Spirit), the third pedaliter setting of the German Missa, is derived from the early Latin chant "Kyrie fons bonitatis." The magnificent five-part, full organ texture with the cantus firmus appearing in the pedal recalls the dense *Plein jeu* settings in the *Livre d'orgue* of Nicolas de Grigny (1672-1703) while also paying homage to the Catholic roots of the Lutheran church through sixteenth-century Renaissance motet style writing. *Vater unser im Himmelreich* (Our Father in

heaven), by contrast, is an unprecedented take on the Italian instrumental trio and ritornello form, including an astounding presentation of the cantus firmus in double-canon. The contrapuntal rigor of this work and the sheer athleticism required to play it exemplify why *Clavier-Übung III* was dedicated by Bach to *Kennern*, or connoisseurs, “in particular.”

Concert organist, renowned improviser, and distinguished composer Rachel Laurin is a native of St. Benoît province in Québec. Following her studies at Montréal Conservatory, she served as associate organist of St. Joseph’s Oratory in Montréal and as titular organist of Notre Dame Cathedral in Ottawa. She now dedicates her time to composing, performing, and presenting guest lectures and masterclasses. She has composed more than a hundred works for various solo instruments and instrumental ensembles, as well as concertos for piano and organ. She continues to compose collections of short pieces for organ, and today I present three miniatures from her first volume of twelve short pieces published by Wayne Leupold editions in 2008: *Intermezzo* (dedicated to Kwiho Son), *Moto perpetuo* (dedicated to Antoine Leduc), and *Fugue triangulaire* (dedicated to Martin Stacey).

*Mytò* is the first organ piece ever written by Dutch composer Ad Wammes, whose most popular work *Miroir* has been recorded more than a dozen times. Ad Wammes has forged an eclectic career as keyboardist for the symphonic rock group Finch, as composer for television and film, and as a classical composer for various instrumental combinations, choral ensembles, and in particular, solo organ. *Mytò* was written in 1981 as a final examination piece for Wammes’ wife, Inge Westra, when she was completing her degree in organ performance at the Utrecht Conservatory. One can hear the influence of Béla Bartók in the use of the octatonic scale, Igor Stravinsky in the unorthodox use of percussive octaves in the pedal, and the driving rhythmic vitality of the symphonic rock movement from the 1970s and early 1980s.

St. Michael’s director of liturgical music and organist Crystal Jonkman has graciously agreed to join me in presenting Michel Bouvard’s transcription “for three hands and pedal” of Bach’s *Crucifixus* from the Mass in B minor. Bouvard transcribed this work as a prelude to Franz Liszt’s *Variations on the basso continuo of the first movement of the Cantata “Weinen, Klagen, Sorgen, Zagen”* and the “*Crucifixus*” from the B-minor Mass of J. S. Bach. In fact, it is the ostinato bass line of the opening chorus of Bach’s Cantata 12: *Weinen, Klagen, Sorgen, Zagen* (“Weeping, lamenting, worrying, fearing”) that later served as the basis for the central movement of the monumental B-minor Mass. Franz Liszt was present at the first-ever documented complete performance of the B-minor Mass in Leipzig in 1859. We can no doubt imagine this experience had a significant impact on the composer-virtuoso who, despite his famously extravagant lifestyle, was a man of deep religious faith and fervor. Originally composed for piano solo, *Variations on “Weinen, Klagen”* was later adapted to make use of the full orchestral resources of the organ. Liszt’s exploration of sliding chromaticism in works such as this served to weaken the system of tonality at the end of the nineteenth century and opened the doors of atonality for composers like Arnold Schoenberg. Nevertheless the otherwise tonal and lyrical aspects of this dazzling work as well as the opportunity for intricate orchestration on the organ make it one of Liszt’s most successful and evocative organ compositions. Mirroring the ending of Bach’s Cantata 12, the work ends in a triumphant statement of the chorale *Was Gott tut, das ist wohlgetan* (“What God has done, is well done”).

– Renée Anne Louprette



**Renée Anne Louprette** has been hailed by *The New York Times* as “splendid” and “one of New York’s finest organists” and has established an international career as organ recitalist, accompanist, conductor, and teacher. She is University Organist and Coordinator of the Organ Department at Mason Gross School of the Arts, Rutgers University, and a former member of the organ faculty at the Manhattan School of Music, The Hartt School of the University of Hartford, and the John J. Cali School of Music at Montclair State University.

Ms. Louprette was appointed Associate Director of Music and Organist of the Unitarian Church of All Souls in New York City in 2015. She has previously served as Director of Music at the Church of Notre Dame, Organist and Associate Director of Music and the Arts at Trinity Wall Street, and Associate Director of Music at the Church of St. Ignatius Loyola.

Active as a freelance keyboardist, Ms. Louprette has performed with the Mostly Mozart Festival Orchestra, Voices of Ascension, Clarion Music Society, American Symphony

Orchestra, The Dessoff Choirs, New York Choral Society, Oratorio Society of New York, and Piffaro. In New York City, she has appeared in Carnegie, Zankel, Avery Fisher, Alice Tully and Merkin Halls, and Miller Theatre of Columbia University. In February 2015, she collaborated with the Los Angeles Dance Project in a performance at Verizon Hall of the Kimmel Center in Philadelphia.

Ms. Louprette has performed throughout the United Kingdom and Ireland, including at Westminster Abbey and the Temple Church in London, Edinburgh's St. Giles Cathedral and Dunblane Cathedral in Scotland, and Galway Cathedral and Dún Laoghaire in Ireland. Her recording of the "Great Eighteen Chorales" of J. S. Bach on the Metzler organ in the chapel of Trinity College, Cambridge, England, was named a classical music Critics' Choice 2014 by *The New York Times*.

Additional European festival appearances include Magadino in Switzerland, *In Tempore Organi* in Italy, Ghent and Hasselt in Belgium, Copenhagen and Aarhus in Denmark, and *Toulouse Les Orgues* in France. She appeared as organ soloist with the Queensland Symphony Orchestra in Brisbane, Australia, in a performance of Saint-Saëns' Organ Symphony broadcast live on ABC radio. She regularly performs at regional conventions of the AGO and has been featured at two national conventions: the 2010 Convention in Washington, D.C., and the 2014 Convention in Boston, where she presented the world premiere of Pamela Decker's *Faneuil Hall*.

Ms. Louprette holds a bachelor of music degree *summa cum laude* in piano performance and a graduate professional diploma in organ performance from The Hartt School, University of Hartford. She was awarded a *Premier Prix - mention très bien* from the Conservatoire National de Région de Toulouse, France, and a *Diplôme Supérieur* in organ performance from the Centre d'Études Supérieures de Musique et de Danse de Toulouse, studying with Michel Bouvard and Jan Willem Jansen and improvisation with Philippe Lefebvre. She completed additional studies with Dame Gillian Weir, James David Christie, and Guy Bovet. Renée Anne Louprette is represented by Phillip Truckenbrod Concert Artists. For further information, visit [www.reneannelouprette.com](http://www.reneannelouprette.com).

## The Organ of St. Michael's Episcopal Church Taylor & Boody Organbuilders, Opus 64, 2010

I. Choir 58 notes	II. Great 58 notes	III. Swell 58 notes, enclosed	Pedal 30 notes
Stopped Diapason 8	Bourdon 16	Chimney Flute 8	Subbass 16
Chimney Flute 4	Principal 8	Viol 8	Violonbass 16
Fifteenth 2	Spire Flute 8	Viol Celeste 8 (TC)	Octave 8
Larigot 1-1/3	Octave 4	Principal 4	Flute 8
Sesquialtera II	Gedackt 4	Flute 4	Octave 4
Dulcian 8	Twelfth 2-2/3	Nasard 2-2/3	Mixture V
	Fifteenth 2	Gemshorn 2	Trombone 16
	Cornet V	Tierce 1-3/5	Trumpet 8 (Gt)
	Mixture IV-V	Mixture III-IV	Gt/Ped
	Trumpet 8	Bassoon 16	Sw/Ped
	Sw/Gt	Trumpet 8	Ch/Ped
	Ch/Gt	Oboe 8	

Tremulant affecting entire organ  
Zimbelstern  
Suspended mechanical key action  
Electric stop action  
Kellner temperament  
Case of solid wood  
Metal pipes of hammered lead-tin alloys

## SESSION 9 WORKSHOPS (*choose one*)

River Road Church, Baptist ~ 2:00 PM

Fellowship Hall: “Organ Works of Sigfrid Karg-Elert: Much More Than ‘Now Thank We All Our God’”  
– Stefan Engels

*This workshop is sponsored by Nancy K. Scoggins in memory of Robert B. Scoggins, Sr., M.D.*

Karg-Elert’s vast repertory for the organ (available on 16 Priory CDs recorded by Stefan Engels) includes just about anything an organist could hope for: short and easy pieces for worship services, pieces in contrasting styles with great variety in length and difficulty, and complex symphonic pieces for use in recital. Stefan will focus on selected pieces from these various categories and will discuss aspects of performance practice and Karg-Elert’s unique and detailed registration indications.

For the biography of **Stefan Engels**, see page 60.



Church Sanctuary: “Accompanying Non-Traditional Church Music on the Organ”  
– Douglas Brown

*This workshop is sponsored by David M. Storey, Inc. Pipe Organ Builders*

How versatile is the organ? As the music in many of our churches becomes more diverse, how can we ensure the organ a place in this changing musical landscape? Doug will explore effective organ accompaniment of music from Africa, Latin America, and Asia, as well as folk and popular music from the United States.

**Douglas Brown** is director of music at Ginter Park Presbyterian Church in Richmond and serves as an adjunct instructor of music at Union Presbyterian Seminary. He is a graduate of Duke and Yale Universities.

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Da Capo Virginia



## ORGAN RECITAL



### Mark Laubach

St. Bridget Catholic Church ~ 3:30 PM

*This recital is sponsored by Jeff Hummel.*

Prelude and Fugue in D Major, BWV 532	Johann Sebastian BACH 1685-1750
Wondrous Love: Variations on a Shape-Note Hymn, op. 34	Samuel BARBER 1910-1981
Gospel Prelude on "What a Friend We Have in Jesus"	William BOLCOM b. 1938
A Refined Reflection	Stephen PAULUS 1949-2014
Academic Festival Overture, op. 80 (transcribed by Edwin H. Lemare)	Johannes BRAHMS 1833-1897

*The convention thanks St. Bridget Catholic Church for welcoming us.*

*Please silence all noise-making devices.*

*Photographing and recording the performance by any means are not permitted.*

**Mark Laubach** has served as Organist and Choirmaster of St. Stephen's Episcopal Church in Wilkes-Barre, the Pro-Cathedral of the Diocese of Bethlehem, since 1986. Here he administers an active liturgical and choral music program, concert series, and "Music from St. Stephen's," a radio broadcast heard weekly on WVIA 89.9 FM Public Radio. In 2008, Bishop Paul Marshall made Mark Honorary Canon Precentor of the Diocese in recognition of his accomplishments and contributions to the musical and liturgical life of the Diocese of Bethlehem.

Canon Laubach received a bachelor's degree in church music from Westminster Choir College in 1982 and a master's degree in organ performance and literature from the Eastman School of Music in 1984. He served for one year as Fellow in Church Music at Washington National Cathedral. His organ teachers have included Clinton Miller, George Markey, Donald McDonald, and David Craighead. Since winning first prize in the 1984 AGO National Young Artists' Competition in Organ Performance, Mark has performed in many of the most prominent churches and concert halls in the U.S., Great Britain, and Germany. Notable UK recitals have included appearances at Westminster Abbey and St. Paul's Cathedral in London, King's College Chapel in Cambridge, and cathedrals in Bristol, Chichester, Gloucester, Lincoln, Norwich, Wells, and Winchester. He is a frequent recitalist, clinician, presenter of hymn festivals, and competition adjudicator for National and Regional Conventions of the AGO and National and Regional Conferences of AAM. He has recorded three critically acclaimed compact discs on the Pro Organo label: *Teutonic Titanics*, *French Fest*, and *Mosaics in Sound*. Canon Laubach teaches organ students privately and at Marywood University in Scranton. He is represented by the Concert Artists Cooperative, based in Sebastopol, California.



**The Organ of St. Bridget Catholic Church**  
**John-Paul Buzard Pipe Organ Builders, Opus 42, 2013**

**I. Choir** 61 notes, enclosed

Lieblich Gedeckt 16  
Viola da Gamba 8  
Claribel Flute 8  
Gedeckt Flute 8  
Flûte Cœlestis II 8  
Harmonic Flute 4  
Nazard 2-2/3  
Recorder 2  
Tierce 1-3/5  
English Horn 16  
Clarinet 8  
Tremulant  
Unison Off  
Choir to Choir 16  
Choir to Choir 4  
Major Tuba 8 (*Gt*)  
Tromba 8 (*Ped*)

**II. Great** 61 notes

Lieblich Gedeckt 16 (*Ch*)  
Open Diapason 8  
Flûte à Bibéron 8  
Viola da Gamba 8 (*Ch*)  
Gedeckt Flute 8 (*Ch*)  
Principal 4  
Spire Flute 4  
Twelfth 2-2/3  
Fifteenth 2  
Seventeenth 1-3/5  
Fourniture IV 1-1/3  
Tremulant  
Unison Off  
Great to Great 16  
Great to Great 4  
Major Tuba 8  
Tromba 8 (*Ped*)  
Tromba Clarion 4 (*ext. 8*)

**III. Swell** 61 notes, enclosed

English Open Diapason 8  
Salicional 8  
Voix Celeste 8 (*TC*)  
Gedeckt Flute 8 (*Ch*)  
Principal 4  
Doublette 2 (*from Mix II*)  
Grave Mixture II 2-2/3  
Plein Jeu III 1  
Bassoon 16  
Trompette 8  
Oboe 8  
Clarion 4 (*ext. 8*)  
Tremulant  
Unison Off  
Swell to Swell 16  
Swell to Swell 4  
Major Tuba 8 (*Gt*)  
Tromba 8 (*Ped*)

**Pedal** 32 notes

Subbass 32 (*digital*)  
Lieblich Gedeckt 32 (*digital*)  
Open Diapason 16  
Bourdon 16  
Lieblich Gedeckt 16 (*Ch*)  
Principal 8  
Viola da Gamba 8 (*Ch*)  
Bourdon 8 (*ext.*)  
Gedeckt Flute 8 (*Ch*)  
Choral Bass 4 (*ext. 8*)  
Open Flute 4 (*ext. 8*)  
Trombone 16  
Bassoon 16 (*Sw*)  
Trumpet 8 (*ext. 16*)  
Clarion 4 (*ext. 8*)  
Major Tuba 8 (*Gt*)

**Couplers**

Great to Pedal 8	Great to Pedal 4	Swell to Great 16	Choir to Great 16	Swell to Choir 16
Swell to Pedal 8	Swell to Pedal 4	Swell to Great 8	Choir to Great 8	Swell to Choir 8
Choir to Pedal 8	Choir to Pedal 4	Swell to Great 4	Choir to Great 4	Swell to Choir 4

Manual Transfer

Thomas Ospital  
October 17, 2017  
Titulaire Organist of St. Eustache Church in Paris  
Organist in Residence at Maison de la Radio

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Photo Credit: Juan Baylet



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## CHORAL PRELUDE & CHORAL EVENSONG



The Choir of the Church of the Epiphany, Washington, D.C.  
Jeremy Filsell, director of music Erik Wm. Suter, guest organist

St. Stephen's Episcopal Church ~ 4:35 PM

*This event is sponsored by John B. Herrington, III, M.D.*

### *Choral Prelude*

Let the People Praise You, O God	Bruce NESWICK b. 1956
Christ rising again from the dead	Thomas TOMKINS 1572-1656
Surrexit pastor bonus	Jean L'HÉRITIER 1480-1551
Psalm 23	Bobby MCFERRIN b. 1950
Hear my words, ye people	Charles Hubert Hastings PARRY 1848-1918

### *Choral Evensong*

Officiant: The Reverend Stephen Y. McGehee, Associate Rector,  
St. Stephen's Episcopal Church

Lay Reader: Glenn Rodgers, AGO Mid-Atlantic Regional Councillor

*Page numbers refer to the Book of Common Prayer, found in the pews.*

*Please stand for the procession.*

OPENING SENTENCES, page 61-62 ( <i>stand</i> )	
CONFESSION OF SIN & ABSOLUTION, page 62-63 ( <i>kneel</i> )	
PRECES page 63 ( <i>stand; sung by the choir</i> )	Gerre HANCOCK 1934-2012
PHOS HILARON, page 64 ( <i>sung by the choir</i> )	Andrew WALKER b. 1955
PSALM 137 & 138, pages 792-793 ( <i>sit; sung by the choir</i> )	Anglican chant
OLD TESTAMENT LESSON	1 Samuel 7:2-17
MAGNIFICAT, page 65 ( <i>stand</i> )	Tustin BAKER 1900-1966

NEW TESTAMENT LESSON (*sit*) Luke 22:14-23

NUNC DIMITTIS, page 66 (*stand*) Tustin BAKER

THE APOSTLES' CREED, page 66 (*monotoned by all*)

RESPONSES, page 67 (*kneel; sung by the choir*) HANCOCK

THE LORD'S PRAYER, page 67 (*sung by the choir*) HANCOCK

SUFFRAGES A, page 67 (*sung by the choir*) HANCOCK

COLLECTS, pages 69-71

ANTHEM (*sit*) Prayer of a Prisoner Ian SHAW  
b. 1960

By gracious powers so wonderfully sheltered,  
and confidently waiting come what may,  
we know that God is with us night and morning,  
and never fails to greet us each new day.

Yet is this heart by its old foe tormented,  
still evil days bring burdens hard to bear;  
O give our frightened souls the sure salvation  
for which, O Lord, you taught us to prepare.

And when this cup you give is filled to brimming  
with bitter suffering, hard to understand,  
we take it thankfully and without trembling  
out of so good and so beloved a hand.

Yet when again, in this same world you give us  
the joy we had, the brightness of your sun,  
we shall remember all the days we lived through,  
and our whole life shall then be yours alone.

Now when your silence deeply spreads around us,  
O let us hear all your creation says:  
that world of sound which soundlessly invades us,  
and all your children's highest hymns of praise.

– Dietrich Bonhoeffer, 1945, trans. F. Pratt Green

THE GENERAL THANKSGIVING, page 71 (*kneel*)

PRAYER OF ST. CHRYSOSTOM, BLESSING & GRACE, page 72

HYMN (*stand, see next page*) How shall I sing that majesty Coe Fen

POSTLUDE Placare Christe servulis Marcel DUPRÉ  
from *Le Tombeau de Titelouze*, op. 38, no. 16

*Please remain standing for the procession.*



*The convention thanks St. Stephen's Episcopal Church for welcoming us.*

*Please silence all noise-making devices.  
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HYMN (*sung by all*)

John Mason  
(1646-1694)

*Coe Fen*  
Kenneth Nicholson Naylor

1. How shall I sing that ma - jes - ty Which an - gels do — ad - mire?  
2. Thy bright - ness un - to them ap - pears, Whilst I thy foot - steps trace;  
3. En - light - en with faith's light my heart, In - flame it with love's fire;  
4. How great a being, — Lord, is thine, Which doth all beings, — keep!

Let dust in dust and si - lence lie; Sing, sing, ye heav - en - ly choir.  
A sound of God comes to my ears, But they be - hold — thy face.  
Then shall I sing and bear a part With that ce - les - tial choir.  
Thy know - ledge is the on - ly line To sound so vast — a deep.

Thou - sands of thou - sands stand a - round Thy throne, O God most high; —  
They sing be - cause thou art their Sun; Lord, send a beam on me; —  
I shall, I fear, be dark and cold, With all my fire and light; —  
Thou art a sea with - out a shore, A sun with - out a sphere; —

Ten thou - sand times ten thou - sand sound Thy praise; but who — am I?  
For where heav'n is but once — be - gun There al - le - yas be.  
Yet when thou dost ac - cept — their gold, Lord, trea - sure up — my mite.  
Thy time is now and ev - er - more, Thy place is ev - 'ry - where.

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**The Epiphany Choir**, the Church of the Epiphany's primary 20-voice choral ensemble consisting of professional section leaders and volunteers, sings Sunday mornings from September to Pentecost and rehearses every Thursday evening from 7:15 to 9:15 PM. The choir also sings at special services and concerts during the year and performs a wide range of music. Hymns and service music are drawn principally from the Episcopal Hymnal 1982, supplemented by selections from other Episcopal and ecumenical musical resources. The choir has long been known for the excellence of its choral offerings in the Anglican tradition, from chant and Palestrina through to Howells and Stephen Paulus. The choir has recorded two CDs, *Epiphany* and *Cristóbal de Morales*, under the direction of Jeremy Filsell and released on the Raven label.



**Jeremy Filsell** is recognized as one of a few virtuoso performers who concertizes equally as organist and pianist. He has appeared as a solo pianist in Russia, Scandinavia, and throughout the U.S. and U.K. His concerto repertoire encompasses works from Bach, Mozart, and Beethoven to Shostakovich and Rachmaninoff. He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugene Goossens, and Johann Eschmann for Guild, and he recently released discs of Rachmaninov's piano music for Signum and two of French *Mémoires* for Naxos, accompanying baritone Michael Bundy. Later this year, his recording releases will include Gaston Litaize's organ music and the first and second piano concertos of Rachmaninov, recorded with Peter Conte realizing the orchestral score on the Wanamaker Grand Court Organ in Philadelphia. Dr. Filsell's discography comprises more than 30 solo recordings, including a series of 12 CDs of Marcel Dupré's complete organ works for Guild and a Signum release of a 3-CD set of the six organ symphonies of Louis Vierne, recorded on the 1890 Cavaillé-Coll organ in St. Ouen, Rouen. He has released four CDs on the Raven label, including a 2-CD set recorded at Washington's National Cathedral and a 2-CD set at the Shrine of the Immaculate Conception.

Dr. Filsell has taught at universities, summer schools, and conventions in both the U.K. and U.S. and has served on international competition juries. Recent solo recital engagements have taken him across the U.S., the U.K., and Europe. In North America, he performs under the auspices of Philip Truckenbrod Concert Artists.

Dr. Filsell was Organ Scholar at Keble College Oxford before completing graduate studies in piano performance at the Royal College of Music. He was awarded a Ph.D. at Birmingham Conservatoire/BCU, researching aesthetic and interpretative issues in the music of Marcel Dupré. He was also a student of Nicolas Kynaston in London and Daniel Roth in Paris. Before moving to the U.S. in 2008, he held lectureships at the Royal Academy of Music and the Royal Northern College of Music and was a lay clerk in the Queen's Choir at St. George's Chapel, Windsor. He currently combines an international recital and teaching career with being director of music at The Church of the Epiphany in downtown Washington, artist-in-residence at Washington National Cathedral, and Professor of Organ at the Peabody Conservatory in Baltimore. See Dr. Filsell's website at [www.jeremyfilsell.com](http://www.jeremyfilsell.com).



**Erik Wm. Suter**, a native of Chicago, is a musician of international acclaim. For nearly 10 years, he served as Organist at Washington's National Cathedral. He holds degrees from Oberlin and Yale, where he studied with Haskell Thomson and Thomas Murray, respectively. He also studied with Gerre Hancock. Previously, he held positions at Trinity Church and the Parish of All Saints in Boston and at Trinity Church-on-the-Green in New Haven.

Mr. Suter has performed extensively throughout the United States and Canada as well as in many Asian and European countries, including performances at national conventions of the AGO and the OHS. As a continuo artist, he has appeared with The Philadelphia Orchestra and National Symphony Orchestra.

Mr. Suter won first prizes in the 1991 Conrad Sulzer Young Artist's Piano Competition in Chicago, the 1993 Chicago AGO Young Organist's Competition, the 1995 National Undergraduate Organ Competition in Iowa, and the 1997 Yale Biennial Organ Competition. He also won the Gold Medal of the Mayor of Musashino/Tokyo in the 1996 International Organ Competition in Japan. Additionally, he was a two-time finalist in the AGO National Young Artists Competition in Organ Playing. Mr. Suter has been featured numerous times on the American Public Media broadcast *Pipedreams*. His recordings, including five solo CDs, can be found on the JAV Recordings, Gothic, and Pro Organo labels.

Mr. Suter is a commercial pilot and flight instructor. Based at Washington National Airport, he is a captain on the Canadair Regional Jet flying for American Eagle. He lives in Gaithersburg, MD, with his wife and son. See his website at [www.erikwmsuter.com](http://www.erikwmsuter.com).

## The Organ of St. Stephen's Episcopal Church Aeolian-Skinner Organ, Opus 1110, 1951 & 1968\*

### I. Choir 61 notes, enclosed

Singend Gedeckt 8  
Viola 8  
Viola céleste 8  
Erzähler 8  
Kleiner Erzähler 8  
Koppelflöte 4  
Nasard 2-2/3  
Blockflöte 2  
Tierce 1-3/5  
Clarinet 8  
Tremulant  
Choir Unison Off  
Choir 16  
Choir 4  
Positiv on Choir

### Positiv\* 61 notes, floating

Holzgedeckt 8  
Prinzival 4  
Spillflöte 4  
Lieblich Prinzival 2  
Larigot 1-1/3  
Siffelöte 1  
Scharf III

### II. Great 61 notes

Quintaton 16  
Principal 8  
Spitzflöte 8  
Bourdon 8  
Principal 4  
Rohrflöte 4  
Twelfth 2-2/3  
Fifteenth 2  
Furniture IV  
Cymbale II-III\*  
Trompette de Fête 8\*  
Clairon de Fête 4\*  
Chimes  
Zimbelstern  
Great 16  
Positiv on Great

### IV. Antiphonal\* 61 notes

Principal 8  
Praestant 4  
Flachflöte 2  
Mixture IV-VI  
Trompette de Fête 8 (Gt)  
Clairon de Fête 4 (Gt)

### III. Swell 61 notes, enclosed

Geigen Principal 8  
Stopped Diapason 8  
Viole de Gambe 8  
Viole céleste 8  
Flute céleste 8 II  
Principal 4  
Flauto traverso 4  
Octavin 2\*  
Plein Jeu IV  
Contre Hautbois 16  
Trompette 8  
Hautbois 8  
Clairon 4  
Tremulant  
Swell Unison Off  
Swell 16  
Swell 4  
Positiv on Swell

### Pedal 32 notes

Resultant 32  
Principal Bass 16  
Quintaton 16 (Gt)  
Bourdon 16  
Echo Lieblich 16 (Sw)  
Principal 8  
Flute 8 (ext. Bourdon)  
Super Octave 4  
Spitzflöte 4\*  
Mixture IV\*  
Contre Bombarde 32\*  
Bombarde 16  
Contre Hautbois 16 (Sw)  
Trompette 8  
Clairon 4  
Chimes

### Antiphonal Pedal\* 32 notes

Sub Principal 16

### Couplers

Great to Pedal  
Swell to Pedal  
Choir to Pedal  
Positiv to Pedal  
Antiphonal to Pedal  
Swell to Pedal 4  
Choir to Pedal 4  
Swell to Great  
Choir to Great  
Antiphonal to Great  
Swell to Great 16  
Choir to Great 16  
Swell to Great 4  
Choir to Great 4  
Swell to Choir  
Antiphonal to Choir  
Swell to Choir 16  
Swell to Choir 4  
Antiphonal to Swell

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**NEW! Mass & Motets**  
**Cristóbal de Morales**

**Jeremy Filsell**



**Videntes**, the superb schola of the Church of the Epiphany, Washington, DC, led by Jeremy Filsell, sings a Mass and motets of Morales (1500-1553). Filsell plays three organ pieces by Antonio de Cabezon on a portative built in Slovenia for Epiphany in 2014. Raven OAR-998 \$15.98 postpaid

MORALES: Missa Mille Regretz, Tu es Petrus, Veni Domine, Pastores Dicite, Magnificat Secundi Toni; JOSQUIN: Chanson, Mille Regretz  
Organo: CABEZÓN: Diferencias sobre La Doma Le Demanda, Motete glosado Ave Maria de Josquin, Benedictus de la misa Protonne anno

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Mt. Olivet UMC photo by Jim Coates. First Presbyterian photos by David Dietrich.

## VOCAL ENSEMBLE AND ORGAN CONCERT



### New York Polyphony Bruce Stevens, organist

Cannon Memorial Chapel, University of Richmond ~ 8:00 PM

*This concert is cosponsored by Biley Funeral Homes & John B. Herrington, III, M.D.*

Praeludium in E Major, BuxWV 141 Dieterich BUXTEHUDE  
c.1637-1707

Absalon fili mi (*originally attributed to Josquin des Prez*) Pierre DE LA RUE  
*Absalon fili mi,* Absalon my son, c.1452-1518  
*quis det ut moriar pro te, Absalon!* if only I had died instead of you, Absalon!  
*Non vivam ultra,* I shall live no more,  
*sed descendam in infernum plorans.* but go down to hell, weeping.

Kyrie eleison, from Missa Pourquoi non Pierre DE LA RUE  
Lord, have mercy upon us...

Gloria in excelsis Deo, from Missa Pourquoi non Pierre DE LA RUE  
Glory be to God on high...

Organ Chorale: Allein Gott in der Höh sei Ehr, BWV 662 Johann Sebastian BACH  
Alone to God in the highest be glory... 1685-1750

Credo in unum Deum, from Missa L'homme armé Francisco de PEÑALOSA  
We believe in one God, the Father, the Almighty... c. 1470-1528

Sanctus and Benedictus, from Mass for Four Voices Thomas TALLIS  
Holy, holy, holy, Lord God of Hosts... Blessed is he that cometh in the name of the Lord... 1505-1585

Pater noster Adrian WILLAERT  
Our Father, who art in heaven... c.1490-1562

Hymnus: O salutaris hostia Pierre DE LA RUE  
*O salutaris hostia* O saving Victim *Uni trinoque Domino* Lord, one in three,  
*quae caeli pandis ostium,* that opens the gate of heaven, *sit sempiterna gloria,* be ascribed eternal glory,  
*bella premunt hostilia:* our foes press: *qui vitam sine termino* for life without end  
*da robur, fer auxilium.* give us strength, bring aid. *nobis donet in patria.* take us home.

Three Orgel-Büchlein Chorales J. S. BACH  
O Mensch, bewein dein Sünde groß, BWV 622  
O mankind, lament your great sin, for which Christ left his Father's bosom and came to earth...  
Mit Fried und Freud ich fahr dahin, BWV 616  
With peace and joy I depart in the will of God... (from the Song of Simeon)  
Herr Gott, nun schluß den Himmel auf, BWV 617  
Lord God, now unlock heaven, my time has come near its end... (from the Song of Simeon)

Agnus Dei, from Mass for Four Voices

O Lamb of God, that takest away the sins of the world, have mercy upon us...

William BYRD

1539-1623

Fugue in B Minor, BWV 544

J. S. BACH

*New York Polyphony is managed exclusively by Opus 3 Artists*

*The convention thanks the University of Richmond for welcoming us to the campus.*

*Please silence all noise-making devices.*

*Photographing and recording the performance by any means are not permitted.*

New York Polyphony is one of the foremost vocal chamber ensembles active today. The four men, “singers of superb musicianship and vocal allure” (*The New Yorker*), give vibrant, modern voice to repertoire ranging from Gregorian chant to cutting-edge compositions. Their dedication to innovative programming, together with a focus on rare and rediscovered Renaissance and medieval works, have not only earned New York Polyphony two GRAMMY nominations and wide acclaim, but also helped to move early music into the classical mainstream.

Commissioning new works has been central to the mission of New York Polyphony since their founding in 2006. Both in performance and on recording, the ensemble has demonstrated a commitment to presenting contemporary compositions that explore the boundaries between ancient and modern music. They have forged relationships with numerous composers, including established artists such as Richard Rodney Bennett, Jonathan Berger, and Jackson Hill, emerging talents Bora Yoon



and Gregory Brown, and prominent figures such as Gabriel Jackson and Andrew Smith. In January 2017, as part of Miller Theatre at Columbia University’s Early Music Series, New York Polyphony premiered *The Vespers Sequence*, a multi-movement setting of the Byzantine evening prayer service composed for the ensemble by Ivan Moody. Future projects include *The Bitter Good* by American composer Gregory Spears, for which the quartet was awarded a 2016 Commissioning Grant from Chamber Music America.

The ensemble’s growing discography includes two GRAMMY-nominated releases and albums that have topped the “best of” lists of *The New Yorker*, *Gramophone*, and *BBC Music Magazine*. In August 2016, New York Polyphony released *Roma aeterna*, a program highlighted by two Masses of the High Renaissance by Giovanni Pierluigi da Palestrina and Tomás Luis de Victoria. The album, their seventh overall and fourth on BIS Records, debuted at #4 on *Billboard* magazine’s Traditional Classical Album chart. It has been hailed as “blissfully confident and beautiful” (*BBC Radio 3 - Record Review*), “resplendent and elegant” (*San Francisco Chronicle*), and “nothing short of revelatory” (*AllMusic*).

Called a “spacious, radiant retreat” by *The New York Times* and selected as a “must have” in its Holiday Gift Guide, the 2014 release *Sing thee Nowell* scored New York Polyphony its second GRAMMY nomination in the Best Chamber Music / Small Ensemble Performance category. With the 2013 release of *Times go by Turns*, the ensemble’s fourth album, New York Polyphony continued “to claim a spot as one of the finest small vocal groups performing today” (*Audiophile Audition*). Commended as “a complex, clear-eyed yet still painfully beautiful tapestry” (*Gramophone*), *Times go by Turns* amassed substantial critical acclaim. In addition to being named one of iTunes 10 Best Classical Releases of 2013, the album garnered a GRAMMY nomination.

New York Polyphony released *endBeginning* in 2012. Featuring rare and never-before recorded works from the Franco-Flemish Renaissance, the album was hailed as a “gorgeous, reflective program” by National Public Radio and selected as one of the “Top Ten Notable Classical Music Recordings of 2012” by *The New Yorker*. “A stunning tour through chant, polyphony and renaissance harmonies” (Minnesota Public Radio), New York Polyphony’s 2010 effort *Tudor City* spent three weeks in the Top 10 of the *Billboard* classical album chart. It was featured on Danish Public Radio, American Public Radio, and NPR’s *All Things Considered*. New York Polyphony’s debut album *I sing the birth* was released in 2007. An intimate meditation on the Christmas season, the disc garnered unanimous praise. *Gramophone* named it “one of the season’s best,” *BBC Music Magazine* selected it as ‘Editor’s Christmas Choice,’ and *Classic FM Magazine* (UK) deemed it “a disc for all seasons.”

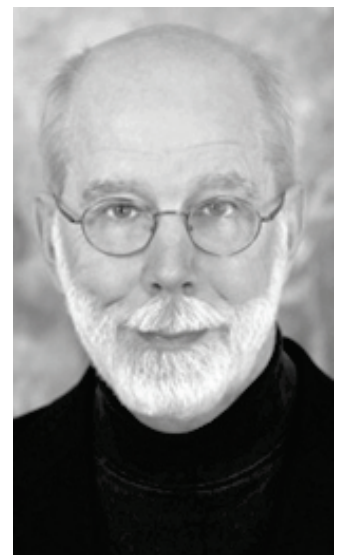
New York Polyphony tours extensively, participating in major concert series and festivals around the world. Noteworthy engagements include debut performances at London’s Wigmore Hall and The Royal Concertgebouw in Amsterdam, residencies at Dartmouth College and Stanford University, concerts under the aegis of the Festival Oude Muziek Utrecht (Netherlands), and the European premiere of the *Missa Charles Darwin*—a newly commissioned secular Mass setting based on texts of Charles Darwin by composer Gregory Brown—at the Museum für Naturkunde in Berlin. Elsewhere, New York Polyphony has performed as part of the Tage Alter Musik Regensburg, Rheingau Musik Festival, Thüringer Bachwochen (Germany); Abvlensis International Music Festival (Spain); Stiftskonzerte Oberösterreich (Austria); Festival de Música de Morelia (Mexico); and the Elora Festival (Canada), among others. They have been featured on *Performance Today* for American Public Media, *Footprints to Paradise: A Medieval Christmas* for Public Radio International, and BBC Radio 3’s *In Tune*. In December 2011, New York Polyphony made its national television debut on *The Martha Stewart Show*.

#### NEW YORK POLYPHONY is...

**Geoffrey Williams**, countertenor      **Steven Caldicott Wilson**, tenor  
**Christopher Dylan Herbert**, baritone      **Craig Phillips**, bass

**Bruce Stevens** has received accolades for his “artistic organ playing” in which “discretion, cleanness, clarity, and stylistic awareness are tempered by purely musical values...one of the few who is able to achieve expressivity in the romantic sense via agogic stresses and to do it without sentimentality.” (*American Record Guide*) Mr. Stevens is active as a recitalist in the U.S. and Europe and has performed recitals for 21 annual national conventions of the Organ Historical Society, for several regional conventions of the American Guild of Organists, and for national conventions of the American Institute of Organbuilders.

After receiving music degrees from the University of Richmond and the University of Illinois, he moved to Europe for three years of organ study, first in Copenhagen with Finn Viderø and Grethe Krogh and then in Vienna with Anton Heiller. Mr. Stevens was a finalist in the AGO organ performance competition as well as in other competitions held in Los Angeles and Fort Wayne. He has recorded seven discs for Raven Recordings, including a series of CDs devoted to Josef Rheinberger’s organ sonatas played on various historic American organs. He is Instructor of Organ at the University of Richmond and director of Historic Organ Study Tours (HOST), which he founded to further the study of historic organs throughout Europe.



## About the Organ...

This instrument is a landmark as it was the first modern tracker organ in Virginia and one of the earliest in the U.S. It was also the first pipe organ in the Chapel, where it replaced a Hammond electronic from the 1930s. In 1959, the German organ builder Rudolph von Beckerath of Hamburg prepared the drawings, and Music Department Chairman Dr. John White and University President Dr. George Modlin guided negotiations. In September of 1961, 36 crates arrived from Germany and were stored in a large tent just outside the Chapel. Then in early October, three of von Beckerath's craftsmen came to campus to install the organ. Herr von Beckerath arrived in December to do the final voicing of the pipes, and the organ was finished in January, 1961. It has 41 ranks of pipes made of tin, lead, and wood, the largest measuring 16 feet, the shortest being smaller and thinner than a soda straw. Robert Noehren played the dedicatory organ concert on February 9, 1962. Within a short time, the von Beckerath organ became known to organists in Europe and America as one of the finest Baroque-style organs in the country. It is included in Joseph Edwin Blanton's seminal book *The Revival of the Organ Case*, (Venture Press, Albany, Texas, 1965). In 2014, a generous gift made it possible for Taylor & Boody Organbuilders to replace the original Bärpfeife 8' in the Positiv, a problematic stop from the beginning, with a beautiful new Dulzian 8' constructed especially for this instrument. They also installed a Zimberstern, including two revolving stars in the façade.



## The Organ of Cannon Memorial Chapel University of Richmond Rudolf von Beckerath Organ, 1961 Taylor & Boody Organbuilders, 2014\*

I. Hauptwerk 56 notes	II. Positiv 56 notes	Pedal 32 notes
Quintadena 16	Holzgedackt 8	Prinzival 16
Prinzival 8	Prinzival 4	Metallflöte 8
Rohrflöte 8	Rohrflöte 4	Oktave 4
Oktave 4	Oktave 2	Rauschpfeife 3 fach
Spielflöte 4	Oktave 1	Nachthorn 2
Nasat 2-2/3	Sesquialter 2 fach	Mixtur 5 fach
Flachflöte 2	Scharf 3-4 fach	Fagott 16
Mixtur 4-6 fach	Dulzian 8*	Trompete 8
Trompete 8	Tremolo	Schalmei 4
Pos/Hw		Hw/Ped
		Pos/Ped

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# CATHEDRAL

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Photo: Marco Borggreve

Friday, April 6, 2018 | 7:30 pm

## Stile Antico

Cathedral Benefit Concert featuring GRAMMY®-nominated British vocal ensemble.  
"An ensemble of breathtaking freshness, vitality and balance." - *New York Times*  
(ticketed event - see website for purchase)

### **Daniel Sañez, Organ**

Director of Music and Liturgy, Cathedral of the Sacred Heart in Richmond **FREE**

Sunday, September 24, 2017 | 2:00 pm

### **American Brass Quintet**

"The high priests of brass." - *Newsweek* **FREE**

Sunday, October 1, 2017 | 2:00 pm

### **Nathaniel Dett Chorale**

Canadian national treasure dedicated to performing Afrocentric music of all styles **FREE**

Friday, October 20, 2017 | 7:30 pm

### **Dr. Peter Latona, Organ**

Director of Music, Basilica of the National Shrine of the Immaculate Conception **FREE**

Friday, November 10, 2017 | 7:30 pm

### **Annual Commonwealth Catholic Charities Concert**

featuring the Richmond Symphony Orchestra (ticketed event)

Monday, November 27, 2017 | 7:00 pm

### **Annual Lessons and Carols**

featuring the Musicians of the Cathedral of the Sacred Heart in Richmond **FREE**

Saturday, December 16, 2017 | 7:30 pm

### **Daniel Stipe, Organ**

Director of Music, Trinity Lutheran Church in Richmond **FREE**

Friday, February 9, 2018 | 7:30 pm

### **Jennifer McPherson, Organ**

Minister of Music and Organist, First (Scots) Presbyterian Church, Charleston, SC **FREE**

Friday, May 11, 2018 | 7:30 pm

Concerts made possible by the generosity of the E. Rhodes and Leona B. Carpenter Foundation.

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