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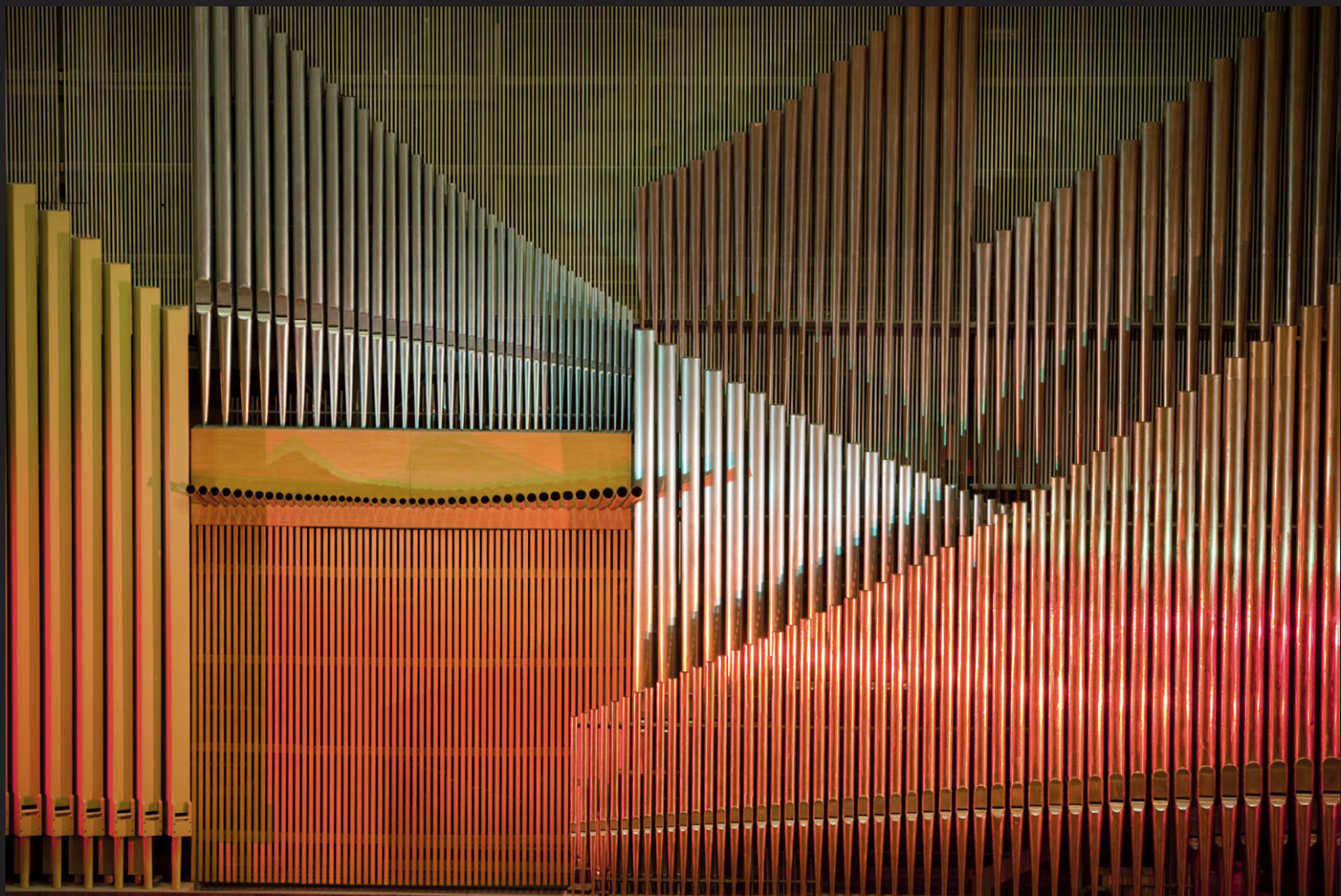


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The DC AGO Foundation was created following the 1982 AGO National Convention in Washington, DC. For nearly thirty years, the Foundation has provided financial support for new organ compositions, research, publications, pedagogy, performances, and other organ related projects and programs. The work of the DC AGO Foundation is made possible through your generous gifts. Donations are tax-deductible and 100% goes toward supporting the future of the organ and its artists.

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WELCOME TO THE CONVENTION



The background of the entire page is a photograph of the interior of a large Gothic cathedral. The image shows a high, vaulted ceiling with intricate ribbing, tall columns, and a large pipe organ in the center. Stained glass windows are visible in the upper part of the frame, and a chandelier hangs in the lower right. The lighting is warm and dramatic, highlighting the architectural details.

**The District of Columbia Chapter
of the
American Guild of Organists
welcomes you to its great city!**

THANK YOU
for sharing in this national
convention and in our chapter's
100th Anniversary

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The first music convention in the United States was held at Concord, New Hampshire, in September 1829, when singing school masters, church choir directors, choral society choristers, and aspiring music teachers gathered under the auspices of the New Hampshire Central Music Society for a two-day convention organized by Andover musician Henry Moore (1802-1841). The convention was to be the first of many such gatherings that would spread across nineteenth-century America before and after the Civil War.

On January 20, 1896, fourteen New York clergymen and twenty organists—led by European-trained organist Gerrit Smith (1859-1912), also professor of music at Union Theological Seminary—signed the “Call for a Meeting of Clergymen and Organists to Consider the Advisability of Forming an American Guild of Organists.” By December 31, 1896, when the Regents of the University of the State of New York granted its charter, there were 145 founding members. The purpose of the new national organization, which was modeled after the Royal College of

Organists in England, was to advance the cause of church music, elevate the status of church organists, and offer a system of examinations and certification for Associates and Fellows. Today, the Guild awards certificates at five levels of attainment: Service Playing, Colleague, Associate, Fellow and Choir Master.

The earliest AGO chapters established outside New York City were in Philadelphia (1902), New England (1905), Illinois (1907), Ohio and Western New York (1908). The District of Columbia Chapter was the twelfth chapter (1910) to be created. Today, the Guild serves approximately 20,000 members in 321 chapters throughout the United States, Canada, Europe, Asia, and Australia.

The Guild’s first national convention took place in New York City in 1914. Subsequent conventions were held annually from 1925 to 1937, when the present two-year cycle began. The biennial national conventions are a partnership between national headquarters and a selected host chapter.

Until the 1960’s, Guild officers were drawn from the New York City area. Today they represent a wide cross-section of the country. The first full-time executive director was Daniel N. Colburn II (1980–1995). Ann McKinney succeeded him. James Thomashower has been Executive Director since 1998 and has overseen the development of many far-reaching programs.

The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.



American Guild of Organists

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July 4, 2010

Dear Colleagues,

It's with great joy that I welcome you – again – to our city. When I chaired the 1982 Convention here, I wrote in the program book: “Washingtonians feel they live in one of the most exciting cities in the world – one replete with impressive national monuments, spectacular museums and art galleries, world-class restaurants, and a variety of music-making activities found in few other cities.” That was true then, and it's still true today.

I went on to talk about “The city's finest organs, its best choral groups, and a host of world-renowned performing artists and musicologists – all will combine to offer you a veritable musical feast.” That, too, is still true – but even more-so as in the intervening decades the city has added a number of wonderful new instruments to the panoply already in place.

Conventions are a marvelous time for building skills and expanding horizons, for re-connecting with colleagues and making new friends. The inspiration of a convention has an amazing “half life” – it just keeps going on and on. Whether you're a beginning organist or a seasoned concert artist, volunteer, part-time, or full-time, your life and your work will be changed by this convention.

Members of the National Council join me in expressing heartfelt appreciation to those on the steering committee for this convention. They have given over their lives to the planning and execution of a myriad of details, and whenever you see someone you know has worked on the Convention, please give them your thanks!

Warmly,

A handwritten signature in red ink, appearing to read "Eileen".

Eileen Guenther
President

P.S. Happy 100th anniversary, District of Columbia Chapter!



The National Council, the main governing body of the American Guild of Organists, is comprised of the four National Officers, four National Councillors and nine Regional Councillors. The Executive Director is a non-voting member of the National Council, which meets at least twice each year.

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Councillor for Competitions and New Music	David Vogels
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Region III Mid-Atlantic	Jane Errera
Region IV Southeast	Sarah J. Hawbecker
Region V Great Lakes	Paul T. Barte
Region VI North Central	Jan Kraybill
Region VII Southwest	Michael Bedford
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July 4, 2010

To All Convention Participants:

Welcome to Washington, DC, the site of the 50th National Convention of the American Guild of Organists. On behalf of the AGO Headquarters staff, I extend cordial greetings to all who have traveled to our Nation's Capital to take part in this biennial event that is uniquely designed to inform, inspire, and enrich the lives of those who cherish the organ and its music.

Within our midst are approximately 2,000 distinguished colleagues including performers, composers, competition winners, students, teachers, workshop presenters, worship leaders, organbuilders, music publishers, recording engineers, and countless others who comprise our diverse organ community.

As we all gather together in Washington, DC over the week of the Fourth of July, there is much to celebrate: the 234th anniversary of our country, the strength and perseverance of our 114-year-old Guild; and the 100th anniversary of the Washington, DC Chapter, one of the few chapters to have reached the century mark.

We extend our deep appreciation to the sponsors and benefactors of this convention--the generous individual donors, companies, AGO chapters, foundations, and organizations that have financially contributed to this meeting's success by advertising in our program book; underwriting costs for performances, workshops, and competitions; and exhibiting in the profession's largest trade show.

Very special thanks go to the extraordinary volunteers of the DC AGO Convention Steering Committee. A winning team of magnificently dedicated, multi-talented individuals, they have worked tirelessly to produce an event that will stand unchallenged in 2010 as the world's leading forum for the community of professional organists and the premier showcase for the King of Instruments.

Sincerely yours,

James E. Thomashower
Executive Director



OFFICERS

- Ronald Stolk** *Convention Coordinator*
- Charles Miller** *Chapter Dean*
- Kathleen Burger** *Treasurer*
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- Thomas Cowan** *Chapter Liaison and Immediate Past Dean*

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- Charles Miller
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Performances

- Charles Miller
- William O. Brubeck, Nancy Ruyle Dodge, Irving Lawless,
- Scott Matthias, David Shoemaker, Russell Weismann

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- Design: Larry Bradley, Robert Treadway, Edward Buns
- Photography: Anthony Wang, Life Captured Studios, Ruben's Photography
- Sibelius™ Music Layout; Stephen Kalnoske
- Copy editors: Angela Garvey, Kenneth Lowenberg, Robert Price, Todd Sisley
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- Program Consultant: William Parsons

STOPList

- Nicholas F. Russotto

Transportation

- Carol Guglielm

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- Barbara Collins

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- Gregory A. Hooker, Thomas P. Smith
- Carol Feather Martin, Marvin Mills

Worship

- Kenneth Lowenberg
- Richard P. Gibala, David Lang, Michael McMahon, J. Thomas Mitts,
- Edward Alan Moore, Gerald Piercey

With thanks for their services as Convention Coordinator to Edward Alan Moore (2004–2005) and Graham J. Elliott (2006–2008), Victoria Shields as Convention Secretary until 2007, Haig Mardirosian as Program chair until 2006, and Donna Whited as Workshops chair until 2009.

With special thanks to Jason Kent West for his original conceptualization of the website and registration software, brochures, ad campaign, and for assembling a first-rate design team.

A LETTER FROM THE CONVENTION COORDINATOR



Ronald Stolk, Convention Coordinator

The Fourth of July 2010

Dear Colleagues,

Welcome to Washington, DC!

Inspired by a long tradition of outstanding National Conventions and the District of Columbia Chapter's legacy as host of the 1927, 1941, and 1982 Conventions, the 2010 Convention Steering Committee has worked hard to make this year's Convention, held in celebration of the Chapter's centennial, a memorable event.

We are delighted to welcome so many guests, including a significant number of organ students who belong to our newly-created Student Organist Participation List (STOPList). Thanks to the generosity of the 2010 Club members and other donors, more than sixty student organists under the age of twenty-six are attending the 2010 Convention at an affordable price. In addition to the excitement of attending a national convention and meeting the leaders in their chosen profession, STOPList participants also have access to workshops that address their special needs and concerns.

We hope you will thoroughly enjoy your choice of performances, worship, and workshops, meet old friends and make new ones, and get a taste of the many treasures of the nation's capital!

Best wishes,

Ronald Stolk
Convention Coordinator

Director of Music and Organist
St. Patrick Roman Catholic Church



**NATIONAL
ENDOWMENT
FOR THE ARTS**

This convention is supported in part by a generous award from The National Endowment for the Arts.

The AGO 2010 Steering committee also thanks AGO National Headquarters, AGO Baltimore, and the District of Columbia AGO Foundation for their generous support through loans during the start-up phase of the convention planning process.

The 2010 Club

Anonymous
M. Jason Abel,
Christ Church, Alexandria, VA
Stephen Ackert
Robert Bottoms
Kathleen Burger
Donald G. Campbell
Ann Carney
Blanche Curfman
Nancy R. Dodge
Jane Errera
Albert A. Folop
Carol Guglielm
Kenneth Lowenberg
John McElliott
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Mr. and Mrs Paul S. Savidge III
Elaine Sorrell
Daniel Stokes
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Marianne Webb
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DC AGO Foundation
District of Columbia Chapter

* 2010 Club Member

Performances

*Opening Concert in memory of
David Curfman*
Blanche Curfman*
Nancy Dodge*
DC AGO Chapter*
DC AGO Foundation*
St. Cecilia Concert
Marianne Webb*
The Woodley Ensemble
Brian McManus
Mark W. Ohnmacht
Virginia Bronze Handbell Prelude
Daniel Stokes*

NCOI Competition Award

David and Robin Arcus
Dobson Pipe Organ Builders
John McElliott*
McNeil Robinson*
Pamela and Steven Ruitter-Feenstra

AGO Chapters (STOPList)

Annapolis
Baltimore
Central Arizona
Detroit
District of Columbia *
Fox Valley, Illinois
Grand Rapids
Harrisburg
Lehigh Valley, Pennsylvania
Northern Virginia
Philadelphia
Pittsburgh
Seattle
Sioux Trails, Minnesota
South Dakota
Springfield
Wichita

New Music

Basilica of the National
Shrine of the Immaculate
Conception—*James MacMillan*
M. Jason Abel,* Christ Church,
Alexandria, VA—*Bruce Neswick*
Nancy Dodge*—*Rihards Dubra*
DC AGO Foundation*—*David Hurd*
Daniel A. Stokes*—hymn text and tune
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Albuquerque Chapter
LB Graphic Design
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Ronald Stolk, Convention Coordinator

A LETTER FROM THE DEAN OF THE DISTRICT OF COLUMBIA CHAPTER

It is my great pleasure, as the newly-elected Dean of the District of Columbia Chapter, to welcome you all to this international city for the celebration of our chapter's 100th anniversary and the national convention we've been so eagerly waiting to share with you! Your musical journey here will begin at Washington National Cathedral and end at the Basilica of the National Shrine of the Immaculate Conception—two of the nation's most awe-inspiring and musically vibrant sacred spaces. I hope that you will find the concerts, recitals, worship services, and workshops that take place there, and at every venue in between, to be artistically edifying, unique, and inspiring. I also hope that you will take the opportunity to explore the magic of the national monuments, the rich array of restaurants that offer cuisines from all parts of the world, the breath-taking art galleries, and the all-important and invaluable time to reconnect with close friends and colleagues.

Washington D.C. has been, and continues to be, home to many of the finest organists and church musicians, choral ensembles, orchestral and chamber ensembles, churches, temples and cathedrals, and a wide array of majestic pipe organs (one of which was completed in January 2010). As it enters its next 100 years, having had this national convention and your presence to motivate and energize it, the District of Columbia chapter looks forward to becoming an even more vibrant, active, and influential chapter than ever before. We hope that this will not be your last visit to our city.

These conventions could not happen without the unwavering and unending support of our president, Dr. Eileen Guenther, our executive director, James Thomashower, our national council members, and Dennis Elwell, chair of the Committee on National Conventions. Without their assistance, wisdom, and encouragement, this convention's luster would be remarkably dimmed. And I could not be any more proud of and amazed by the enthusiastic and diligent work of this convention's Steering Committee and Sub Committee members. Millions of thanks to you all for your commitment of time and energy!

The 2010 program book cover, designed much like a traditional American patchwork quilt, is meant to entice, excite, and enamor. Revel in your nation's capital and enjoy every second of the musical fireworks you will encounter. We are deeply honored that you are spending this week with us.

Charles Miller
Dean, District of Columbia Chapter
Minister of Music and Organist, National City Christian Church

Deans, 1910 – 2010

1910-1916	Oscar Franklin Comstock, FAGO
1916-1918	Harry Wheaton Howard
1918-1920	William Stansfield, FAGO, FRCO
1920-1922	John Boynton Wilson, AAGO
1922-1924	Walter H. Nash, FAGO, ChM
1924-1925	Louis A. Potter, Sr., FAGO
1925-1927	Adolf C. Torovsky, AAGO
1927-1929	Rolla G. Onyun
1929-1930	Lewis Corning Atwater
1930-1932	Charlotte Klein, FAGO
1932-1934	Christopher S. Tenley
1934-1936	Mary Minge Wilkins, AAGO
1936-1937	Charlotte Klein
1937-1938	Walter H. Nash
1938-1940	Arthur W. Howes, Jr., FAGO
1940-1942	Ruth F. Vanderlip, AAGO, ChM
1942-1944	Jean Slater Edson, AAGO, ChM
1944-1946	Katharine S. Fowler
1946-1948	Theodore C. Schaefer
1948-1950	Robert M. Ruckman
1950-1952	Marguerite W. Brice
1952-1954	Nancy Poore Tufts
1954-1956	Lyman S. McCrary
1956-1957	Temple A. Dunn
1957-1959	Kathryn Hill Rawls, AAGO
1959-1961	J. Richard Rancourt
1961-1963	Everett W. Leonard
1963-1965	Helen M. Bellman, AAGO
1965-1967	William O. Tufts, AAGO
1967-1968	Preston Rockholt, FAGO
1968-1970	Marietta A. Clayton
1970-1972	Everett S. Kinsman
1972-1974	Geoffrey Simon, AAGO, ChM
1974-1976	David R. Curfman, MD
1976-1978	Eileen Morris Guenther
1978-1980	Donald S. Sutherland
1980-1982	James A. Dale
1982-1984	Robert B. Grogan
1984-1986	John M. Shepherd
1986-1988	William F. Watkins, AAGO
1988-1990	Carol Feather Martin
1990-1992	Marvin Mills
1992-1995	Nancy Ruyle Dodge
1995-1998	B. Michael Parrish
1998-2000	Sondra Goldsmith Proctor
2000-2002	Carol Guglielmi, CAGO
2002-2003	Eric Plutz
2003-2004	Kenneth Lowenberg, FAGO
2004-2006	Patricia Schrock
2006-2009	Ronald Stolk
2009-2010	Thomas G. Cowan

A CENTENNIAL SKETCH OF THE DISTRICT OF COLUMBIA CHAPTER

This essay is based on the extensive archives and research of David R. Curfman, M.D.

St. John's, Georgetown Parish (1796) purchased its first organ on December 12, 1806, making it the earliest known instrument within the boundaries of the District of Columbia. It was acquired for \$150—"the balance due for . . . an organ for the use of the Protestant Episcopal Church of Georgetown,"—through John Cole (1774-1855), a composer and music publisher in Baltimore. St. Patrick Roman Catholic Church (1794) acquired its first organ after the War of 1812, when British soldiers supposedly attended Mass on August 25, 1814, then allegedly asked the pastor to hear their confessions—after having set fire to the public buildings nearby. The task of rebuilding the Capitol and White House fell to Benjamin Henry Latrobe, America's first professional architect. He also designed St. John's Episcopal Church across Lafayette Square from the White House. Latrobe composed the dedicatory hymn and played the organ at the consecration service on December 27, 1816. In Alexandria, Virginia, then part of the District of Columbia, Jacob Hilbus (1787-1858) built an organ for Christ Church in 1811 or 1812, and in 1817, Hilbus and Henry Harrison of Washington built and installed the first organ in the Old Presbyterian Meeting House, also in Alexandria. Thus did organs come to the Federal City.

The AGO Comes To Washington

The District of Columbia Chapter was the twelfth chapter to be established. The driving force was Oscar Franklin Comstock, longtime organist and choirmaster at Trinity Episcopal Church (now torn down) and a founding member of the National Guild in 1896. In 1907, Comstock proposed a Southern chapter "taking in Richmond [VA] and other near-by places." An Organists and Choirmaster's League had already been established under the leadership of the Right Rev. Henry Yates Satterlee, the first Episcopal bishop of Washington (1895-1908). At the League's final meeting in June 1909, Comstock introduced New York physician and organist Dr. Henry Granger Hanchett, who urged the Washington organists to identify themselves with the American Guild of Organists. Eighteen months later, *The Evening Star* reported: "An event of considerable importance in musical circles took place Thursday evening (December 15, 1910) in the studio of Oscar Franklin Comstock, at 1217 F Street, N.W. when, . . . the District of Columbia chapter of the guild was formed...." Comstock was elected dean, and British native Edgar Priest, soon to leave St. Paul's Parish, K Street, to become the first organist and choirmaster of Washington National Cathedral, was named sub-dean. After Priest's death in 1938, the District of Columbia Chapter made possible a two-manual Ernest M. Skinner organ as a memorial in the Cathedral's Chapel of St. Joseph of Arimathea.

Four-Time Convention Host

This is the fourth National Convention hosted by the District of Columbia Chapter. Adolf C. Torovsky, organist and choirmaster at the Church of the Epiphany for nearly fifty years, organized the first convention in June 1927. The three-day gathering featured recitals on the “new, large Möller organ at the Washington Auditorium,” at the Church of the Epiphany, and on the new Skinner organ (Opus 521, 1925) in the Library of Congress Elizabeth Sprague Coolidge Auditorium. In addition to tours of iconic Washington, convention-goers visited Washington National Cathedral for a recital on the original four-manual Ernest M. Skinner organ in Bethlehem Chapel before visiting Arlington National Cemetery and Mount Vernon, and attending a banquet at the Hotel Hamilton. In 1935, the District of Columbia Chapter initiated the first regional conference, later adopted nationally in non-convention years.

The second National Convention was held in June 1941, with Christopher S. Tenley as general chairman. In addition to a liturgical service of Gregorian chant, Evensong at Washington National Cathedral brought the first Washington hearing of Ralph Vaughan Williams’s *Five Mystical Songs*. Singers from Diocesan choirs of men and boys augmented the Cathedral Choir, whose ranks were being rapidly thinned by the military draft instituted in November 1940. The Washington Choral Society, a precursor of the Cathedral Choral Society, gave the first Washington performance of Randall Thompson’s *The Peaceable Kingdom*, composed in 1936.

Four decades later, the District of Columbia Chapter hosted its third National Convention in 1982, chaired by Dr. Eileen Guenther. “As a first in Guild history,” *Washington Post* music critic Paul Hume duly reported, “every organist, every choir, every musicologist and every commissioned composer for the convention was American. Someone said, ‘But there’s not a single European organist on the program!’ And that was true. It was a decision of the program committee for the convention to make this a display of the musical talents that give this continent its eminent position in the world of church music. There was no suggestion that our distinguished friends and colleagues from Europe’s great churches are not always welcome in our midst, but simply a celebration of the musical arts of America.” With surplus funds from the Convention, the DC AGO Chapter established in 1983 a Foundation “to encourage and assist the educational and artistic endeavors of members of the Guild nationwide.”

In the twenty-eight years since, the District of Columbia Chapter has sponsored pipe organ encounters, educational outreach programs for a new generation of organ students, and more recently, a series of Pipe Organ Spectaculars. The Northern Virginia Chapter (1955) and the Potomac Chapter (1956) are both outgrowths of the District of Columbia Chapter. Taken together, these three chapters currently have more than 350 members.

David R. Curfman, M.D. (1942–2007) Dean, District of Columbia AGO

The District of Columbia Chapter of the American Guild of Organists dedicates the Opening Concert by the Cathedral Choral Society at Washington National Cathedral to the memory of David R. Curfman, M.D. in thanksgiving for his life and legacy to the musical arts.



A brilliant, generous-hearted member of the American Guild of Organists family, David R. Curfman, Washington neurosurgeon, musician, and civic leader, died in 2007 at the age of 65.

A neurological surgeon in private practice in Washington, DC, Dr. Curfman was chief of neurosurgery at Providence Hospital, assistant clinical professor of neurological surgery at the George Washington Medical Center, senior attending in neurosurgery at Washington Hospital Center, and president of the Washington Academy of Neurosurgery, all in the Washington area.

In addition, Dr. Curfman was an accomplished musician, having studied both piano and organ. While maintaining his clinical appointments and surgical schedule in the nation’s capital, he was a frequent lecturer in Judeo-Christian ceremonies and liturgies. As dean of the District of Columbia AGO Chapter (1974–1976), he served as Washington Program Chairman of the International Congress of Organists. At the 1982 National Convention, Dr. Curfman had charge of the Opening Festival Concert at Washington National Cathedral. He was also a member of the development committee for the national office of the American Guild of Organists and a member of the Royal School of Church Music.



All suites are located on the lobby level of the Marriott across from the main ballroom

Marriott Wardman Ball Room



Volunteers Meeting

Friday, July 2
2:00 pm–10:00 pm
Maryland Suites A, B & C

National Council Officers Society (NCOS) Reception

Monday, July 5
5:30 pm–7:30 pm
Maryland Suite A

Committee on Continuing Professional Education Meeting (COPE)

Tuesday, July 6
7:00 am–9:00 am
Taylor Room

Past Winners of National Organ Playing Competitions (NYACOP)

Tuesday, July 6
9:30 pm–11:00 pm
Washington Room 6

Westminster Choir College of Rider University Alumni & Friends

Tuesday, July 6
3:30 pm–5:00 pm
Maryland Suite A

Eastman Reception

Wednesday, July 7
9:00 pm–11:00 pm
Maryland Suites A & B

Yale Reception

Wednesday, July 7
9:30 pm–10:30 pm
Delaware Suites A & B

Oberlin Reception

Wednesday, July 7
9:30 pm–10:30 pm
Virginia Suites A & B

Joint breakfast meeting for AGO Committees on Career Development and Support, and Seminary and Denominational Relations

Thursday, July 8
7:00 am–8:30 am
Truman Room

AGO Certification Reception

Thursday, July 8
4:30 pm–5:30 pm
Maryland Suites A & B

Pedagogy Track Reception

Thursday, July 8
4:30 pm–5:30 pm
Virginia Suites A & B



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2010 CONVENTION AT A GLANCE

MORNING	AFTERNOON	EVENING
SATURDAY • JULY 3		
	12:00-6:00 Early registration 1:00-6:00 NCOI Semi-Final	7:30 Organ Plus Recital: Marvin Mills and Friends Foundry United Methodist Church
SUNDAY • JULY 4		
Worship services around the city	12:00 Registration and hospitality opens 1:30-5:30 Rising Stars: New York Avenue Presbyterian Church of the Ascension & Saint Agnes National City Christian Church 4:00-7:00 Exhibits	8:00 A Capitol Fourth United States Capitol Lawn National Symphony Orchestra Erich Kunzel, conductor 9:00 Fireworks viewing on Mall
MONDAY • JULY 5		
8:30-9:30 Opening Convocation (Cathedral) 10:00 Concerts: Kimberly Marshall Jonathan Biggers Paul Jacobs Heritage Signature Chorale 2008 NYACOP and NCOI winners 11:30 Concerts repeated	12:30-5:30 Exhibits open 1:30-5:00 NCOI Finals 1:30 Workshops—Session I 2:45 Workshops—Session II 4:00 Worship Taizé Bach Vespers	8:15 Opening Concert (Cathedral) Cathedral Choral Society Barber <i>Toccata Festiva</i> (Scott Dettra) Paray <i>Mass</i> 10:00-12:30 Exhibits David Rees-Williams Jazz Trio
TUESDAY • JULY 6		
8:30 Virginia Bronze Prelude 9:00 Hymn Festival (Bruce Neswick) Diane Meredith Belcher Jean-Baptiste Robin (with harp) The Woodley Ensemble 10:45 Concerts repeated	12:00-5:00 Exhibits 1:00 NYACOP Finals Workshops—Session III 2:30 Workshops—Session IV 3:00 First departure for Annapolis 5:00 Last departure for Annapolis	7:30 St. Cecilia Organ Recital United States Naval Academy Chapel (David Higgs) 9:30-12:30 Exhibits
WEDNESDAY • JULY 7		
7:30 Annual Meeting/breakfast 10:00-2:30 Exhibits 10:00 Worship service: African-American Children Jewish Roman Catholic 11:15 Worship services repeated	1:30 Workshops—Session V 3:30 Concerts: Carol Williams Isabelle Demers Faythe Freese 4:45 Concerts repeated	7:00 Gala Banquet Marriott Wardman Park Hotel Entertainment: Capitol Steps 9:00-12:30 Exhibits
THURSDAY • JULY 8		
9:30 Concerts: Fessenden Ensemble (with Eric Plutz) James David Christie Matthew Glandorf and The Six Ulrike Theresia Wegele 10:00 Recital: Nathan Laube (one event only) 10:45 Concerts repeated	12:00-3:30 Exhibits 3:30 1:00 Workshops—Session VI 3:30 Regional meetings (Hotel)	7:30 Carillon Recital (Basilica) 8:00 Closing Concert (Basilica) James MacMillan, <i>Tota pulchra es</i> (Choir) David Hurd, Three Psalms (The Washington Chorus) Olivier Latry, <i>Salve Regina</i> Renée Louprette David Briggs, <i>Improvised Symphony</i> 9:45 Reception at Marriott Wardman Park Hotel

M System Map

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 - Green Line • Branch Avenue to Greenbelt
 - Yellow Line • Huntington to Fort Totten



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Yellow Line service operates between Mt Vernon Sq/7th St-Convention Center and Fort Totten stations except Weekdays 5:00 to 9:30 a.m. and 3:00 to 7:00 p.m.



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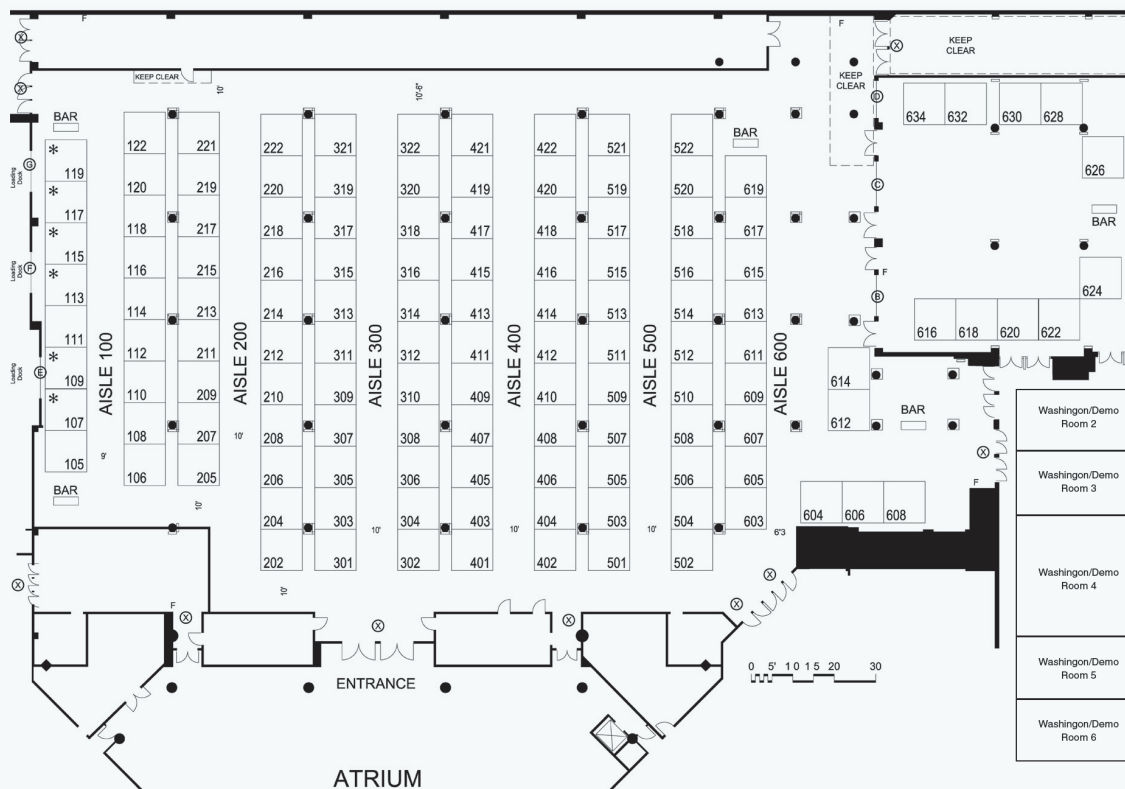
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112..... The British and French Organ Music Seminars	310-312..... ECS Publishing	508-510..... Berghaus Pipe Organ Builders
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115a..... Beckerath Orgelbau	313..... Rieger Organ Builders	512..... Clayton Acoustics Group
115b..... Meloni & Farrier Organbuilders	314-316..... Allen Organs	513..... Viscount Church Organs USA
116..... Con Brio Music—Canada	315-317..... GIA Publications	514..... Pécs Organ Building
117..... Region V Racing to Lexington 2011 Convention	318-322..... Fratelli Ruffatti	515..... National Association of Pastoral Musicians
118..... Region VIII Gather by the River 2011 Convention	319..... Malmark Bellcraftsmen	516-518..... St. Olaf College
119..... A. E. Schlueter Pipe Organ Company	321..... Reuter Organ Company	517-519..... Cliff Hill Music
120..... Weimbs Organ Builders	401..... OrganMuse	520..... Saint John's School of Theology-Seminary
122..... Muller Pipe Organ Company	402-404..... Oxford University Press	521..... Létourneau Pipe Organs
202..... Parkey OrganBuilders	403..... Dale Music Co.	522..... Casavant Frères
204-208..... MorningStar Music Publishers	405..... Bärenreiter	603-605..... Concordia Publishing House
205-207..... Lois Fyfe Music	406..... Royal School of Church Music in America	604-606..... Lewtak Pipe Organ Builders
209-211..... Goulding & Wood Organbuilders	407-409..... Advent Press	607..... Patrick J. Murphy & Associates Organbuilders
210-212..... Hinshaw Music	408-410..... Jazzmuze	608..... Kegg Pipe Organ Builders
213..... Nashville AGO 2012	411..... Breitkopf & Härtel	609..... C.F. Peters Corporation
214..... Yale Institute of Sacred Music	412..... OneLicense.net	611..... Robert Tall & Associates
215..... Region III Harrisburg Convention	413..... University of North Carolina School of the Arts	612-614..... Musical Source
216..... Holtkamp Organ Company	414..... Cornel Zimmer Organbuilders	613-704..... Rodgers Instruments
217..... ŠKRABL Organs	415-417..... Fred Bock Music Companies	615..... Wilhelmy Organ Builders
218..... Region VII Wind & Fire 2011 Convention	416-418..... Yesterday Service Sheet Music	617..... Beckenhorst Press
219..... Regions I & II Morristown 2011 Convention	419..... Di Gennaro-Hart Organ Company	619..... Glück Pipe Organs
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Organ by Helmut Wolff, 1978; (top, left) 2 manuals, 18 stops; relocated by the Organ Clearing House to St. Paul's Lutheran Church, Durham, NC

Organ by Noack, 1964; (top, right) 2 manuals, 7 ranks; relocated by the Organ Clearing House to the home of Laurie and Peter Asche, Wiscasset, ME

Organ by Visser-Rowland, 1983; (left) 3 manuals, 34 stops; Relocated by Klais Orgelbau with assistance from the Organ Clearing House to Edmonds, United Methodist Church, Edmonds, WA

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Clockwise from top left: The Episcopal Church of the Redeemer, Bethesda, MD: II/27/2007; Grace Episcopal Church, Alexandria, VA: I/3/2008; St. Alban's Parish, Cathedral Close, Washington, DC: III/73/1998; Grace Episcopal Church, Alexandria, VA: III/36/2009



*Cathedral of Mary Our Queen
Baltimore, Maryland
Four manuals -
one-hundred thirty ranks - 2006*

*Saint Paul's Lutheran Church
(Chancel Organ)
Washington, DC
Two manuals - twelve ranks - 1993*



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DAY AT A GLANCE

Saturday, July 3

AFTERNOON

12-6 p.m. Early Registration

1-6 p.m. **NCOI Semi-Final Competition**
Augustana Lutheran Church
Albert Ahlstrom
David Baskeyfield
Herbert Buffington
Stephen Kalnoske
Robert Nicholls

EVENING

7:30 p.m. **Pre-Convention Organ Plus Recital: Foundry United Methodist Church**
Marvin Mills, organ
Marlissa Hudson, soprano
Vikki Jones, soprano
Sonya Hayes, violin
Irvin Peterson, saxophone



Church of the Ascension (Episcopal), Denver, CO – Opus 53 – 2 manuals, 29 ranks

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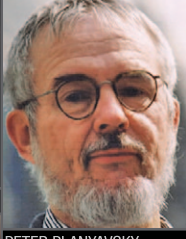
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*COMPETITION WINNERS

- Frédéric Champion — Canadian International Organ Competition
- Jonathan Ryan — Jordan International Organ Competition
- Michael Unger — AGO National Young Artist Competition in Organ Performance

The new AGO Young Artist Competition winner — to be determined at this convention — will join this roster for the next two years.

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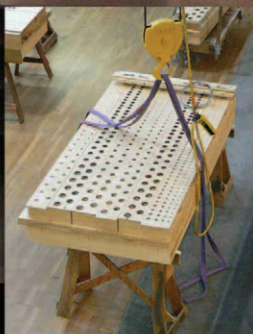
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Adjunct Professor of
Organ, Indiana University



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



Adam J. Brakel
Organist
Palm Beach, Florida



Emanuele Cardi
Organist/Lecturer
Battipaglia, Italy



**Sophie-Véronique
Cauchefér-Choplin**
Paris, France



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Maurice Clerc
Interpreter/Improviser
Dijon, France



Leon Couch
Organist/Lecturer
Spartanburg, South Carolina



Joan DeVee Dixon
Organist/Pianist
Frostburg, Maryland



Laura Ellis
Organist
Gainesville, Florida



Catherine Ennis
Organist/Lecturer
London, England



Henry Fairs
Organist
Birmingham, England



Faythe Freese
Organist/Lecturer
Tuscaloosa, Alabama



Johan Hermans
Organist/Lecturer
Hasselt, Belgium



Tobias Horn
Organist
Stuttgart, Germany



Michael Kaminski
Organist
Brooklyn, New York



Angela Kraft Cross
Organist/Pianist/Composer
San Mateo, California



Tong-Soon Kwak
Organist
Seoul, Korea



David K. Lamb
Organist/Choral Conductor
Columbus, Indiana



Maija Lehtonen
Organist/Pianist
Helsinki, Finland



Yoon-Mi Lim
Organist
Fort Worth, Texas



Ines Maidre
Organist/Pianist/Harpsichordist
Bergen, Norway



Katherine Meloan
Organist
New York, New York



Scott Montgomery
Organist/Presenter
Champaign, Illinois



S. Douglas O'Neill
Organist
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David F. Oliver
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Atlanta, Georgia



Larry Palmer
Harpsichord & Organ
Southern Methodist University



Gregory Peterson
Organist
Decorah, Iowa



Mark Quarmby
Organist/Teacher
Sydney, Australia



Ann Marie Rigler
Organist/Lecturer
William Jewell College



Stephen Roberts
Organist/Harpsichordist
Danbury, Connecticut



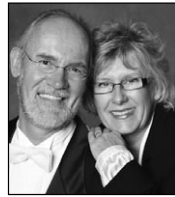
Brennan Szafron
Organist/Harpsichordist
Spartanburg, South Carolina



Elke Voelker
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- 1: Opus 116 (III/58r) in Belin Chapel, Houston Baptist University, Houston, TX
- 2: Opus 118 (IV/90r) in the Cathedral of Christ the Light, Oakland, CA
- 3: Opus 114 (III/43r) in Emmanuel Episcopal Church, Baltimore, MD
- 4: Restoration of Aeolian-Skinner's Opus 1257 (IV/65r) in Byrnes Auditorium, Winthrop University, Rock Hill, SC
- 5: Opus 107 (III/54r) in Christ Church United Methodist, Louisville, KY
- 6: Residence organ (Opus 113, II/13r) in Columbus, GA

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Saturday, July 3 • 1 p.m.



THE VENUE

Augustana Lutheran Church is a "Reconciling in Christ congregation" that has been racially diverse since 1954 and is a member of the Evangelical Lutheran Church in America (ELCA).

The worship, rooted in the word and grace of God, is built on the traditions of the church. Reflecting the vast musical heritage of the Lutheran Church and the cultural diversity of our congregation, Augustana's liturgical music, led by its choir and Dr. J. Thomas Mitts, organist and choirmaster, is known for its expression and inspiration.

It is the purpose of Augustana Lutheran Church to engage as many persons as will share its confession of faith in fellowship of worship, learning, witness, and service, that the Word of God in Jesus Christ may become effective in our lives together and individually, and relate effectively in Christian concern and love to the geographic community within which the church is located.

NCOI SEMI-FINAL COMPETITION

The National Competition in Organ Improvisation seeks to further the art of improvisation by recognizing and rewarding superior performance in the field. A flourishing tradition of improvisation is fundamental to a truly vital musical culture.

The competition is open to all organists regardless of age or citizenship. First-place winners of a previous NCOI are not eligible. The NCOI occurs biennially. The competition commences with a recorded Preliminary Round in the autumn of odd years. The Semi-Final and Final Rounds take place during the summer of even years, in conjunction with the AGO National Convention.

THE COMPETITORS

The following five persons selected in the recorded Preliminary Round are participating in the Semi-Finals today:

- Albert Ahlstrom**
- David Baskeyfield**
- Herbert Buffington**
- Stephen Kalnoske**
- Robert Nicholls**

THE PRIZES

- | | | |
|----------------|---------|---|
| First Place | \$3,000 | funded by McNeil Robinson |
| Second Place | \$2,000 | funded by Dobson Pipe Organ Builders |
| Third Place | \$1,500 | funded by Pamela and Steven Ruiten-Feenstra |
| Audience Prize | \$1,000 | funded by David and Robin Arcus |

THE JUDGES

- Pamela Decker
- Pamela Ruiten-Feenstra
- Bruce Neswick

THE NCOI COMMITTEE

- David Arcus
- Marie Rubis Bauer
- J. Melvin Butler
- David Vogels, National Councillor for Competitions and New Music

THE COMPETITORS

Albert Ahlstrom studied composition, organ, and improvisation with Xavier Darasse in France as a Fulbright Scholar. He holds a doctor of musical arts degree from Juilliard, having studied with Jon Gillock and Gerre Hancock. He has also studied with Guy Bovet, Derek Healey, and Joan Benson. His ASCAP-winning music for orchestra, chamber ensembles, and electronics has been performed by numerous professional ensembles. He was a guest composer at the Brooklyn College Center for Computer Music and was on the faculty of the Aaron Copland School in New York City before becoming professor of music at Atlanta's Holy Cross College and organist and choir director of Holy Spirit Catholic Church.



St. Patrick's Cathedral and Christ Church Cathedral in Dublin. Mr. Baskeyfield is currently the assistant organist at St. Paul's Episcopal Church in Rochester, New York. In addition to improvisation, he also is an avid theater organist.

Herbert Buffington is organist and assistant choirmaster at Peachtree Christian Church in Atlanta. He holds a master of music degree from the Peabody Conservatory and has done additional study in Vienna, Austria. His organ teachers include Fenner Douglass, Robert Parkins, Peter Planyavsky, and Donald Sutherland. An active member of the AGO for more than thirty years, he has held numerous positions in the Atlanta AGO Chapter and serves on regional and national convention committees. Nationally recognized as an improviser, he has conducted improvisation workshops for church music conferences and AGO chapters. He was awarded third prize in the AGO 2008 NCOI.



organist at Arlington Presbyterian Church in Virginia, after attending the Boston Conservatory. He studied organ with Celia Amstutz and Sean Redrow, improvisation with Monte Maxwell and Michael Kleinschmidt, and service playing at the Oundle School in England. Mr. Kalnoske now studies improvisation with Ronald Stolk. He was a semi-finalist in the AGO 2008 NCOI. Mr. Kalnoske is an administrator for the Federal Aviation Administration.



David Baskeyfield is a second-year doctoral student at the Eastman School, where he studies organ with David Higgs and improvisation with William Porter. He read law at St. John's College, Oxford University, where he held the college's organ scholarship, directed and accompanied the college choir, and presented numerous organ recitals. He spent a year as organ scholar at



Stephen Kalnoske is the organist at Damascus United Methodist Church in Maryland. He previously served as assistant organist at National City Christian Church in Washington, DC, and

Robert Nicholls is director of music and organist at First Presbyterian Church in Evansville, Indiana, and is renowned as an organist, improviser, composer, arranger, and conductor. He began his musical career as a chorister at Westminster Abbey in London, a music scholar at the Oundle School in England, and as a choral scholar at Gonville and Caius College, Cambridge University. He also sang with the choir of St. John's College, Cambridge, for one year after his graduation. He is currently dean of the Evansville AGO Chapter, and was director of the 2009 POE Advanced course presented jointly with the University of Evansville AGO Chapter.



CONVENTION FOR REGIONS I & II

MORRISTOWN, NEW JERSEY

Host Chapter: Metropolitan New Jersey Chapter

www.ago2011nj.com

Recitals by: **Ken Cowan, Marilyn Keiser, Renee Anne Louprette, Thomas Murray, Eric Plutz, & Carol Williams**
 Organs by: **Austin, EM Skinner, Casavant, Hook & Hastings, & Schantz**
 Hymn Festival by: **John Walker**
 Addresses by: **Rev. Victoria Sirota & Craig Whitney**

RCYO Competitions & Recitals for Region I & II

Workshops On: World Music, Hymn Playing, Organ Restoration, Choral Techniques, Advertising Organ Events, Retirement Planning for Organists, Hosting a Pedals, Pipes, & Pizza Event, Organ Instruction Methods, Choral and Organ Reading Sessions • Concert of organ and instruments • Harmonium Choral Society • Optional Tour of the Peragallo Organ Company • Recital of Organ Demonstration Pieces
 Collegiate Organ Instruction Roundtable Discussion • Free Student Registration
Registration Fees remain the same as the 2009 Region I and II Convention

AUGUSTANA LUTHERAN CHURCH

2100 New Hampshire Avenue NW, Washington, DC

J. Thomas Mitts, Director of Worship/Music and Organist

Builder	Orgues Létourneau
Opus	66
Year	1999
No. of Manuals	II
No. of Ranks	42
No. of Stops	35
No. of Pipes	2,377
Type of Action	Mechanical

RÉCIT (expressive)

8	Montre
8	Viole de gambe
8	Voix céleste
8	Cor de nuit
4	Prestant
4	Flûte octaviante
2	Octavin
1	Larigot
2	Plein Jeu V
16	Basson
8	Trompette harmonique
8	Hautbois
4	Clairon harmonique
	Tremblant
	Octaves grave

COMBINATION ACTION

Récit 1-2-3-4-5-6
G-O 1-2-3-4-5-6
Pédale 1-2-3-4-5-6
General 1-2-3-4-5-6-7-8

ORGAN HISTORY

The building that houses Augustana Lutheran Church was built ca. 1916 for St. Andrew's Episcopal Church. The Lutherans purchased the church with its original tubular-pneumatic M. P. Möller organ in 1939. In 1970, Lewis & Hitchcock installed new Great and Positiv divisions over the reredos and collected various ranks to form a Swell division behind the original organ case. In the next decade, the stoplist was modestly expanded while the tonal orientation was shifted away from its neo-baroque aesthetic.

In 1999, a new two-manual mechanical-action organ of 35 stops and 42 ranks was built by Orgues-Létourneau Limitée of Saint-Hyacinthe, Québec. It incorporated several ranks from the previous organs, re-regulating them to fit the new tonal environment. The design of this instrument allows the faithful rendition of both classic and symphonic repertoire, and provides a variety of colors for accompaniment at all dynamic levels.

GRAND-ORGUE

16	Bourdon
8	Montre
8	Flûte harmonique
8	Flûte à cheminée
8	Flûtes célestes II
8	Salicional
4	Prestant
4	Flûte à fuseau
2	Doublette
2 2/3	Cornet III
1 1/3	Fourniture IV-VI
8	Trompette
	Tremblant
	Carillon
	Clochettes

PÉDALE

32	Soubasse (digital)
16	Contrebasse
16	Soubasse
8	Octavebasse
8	Bourdon
4	Basse de choral
32	Contrebombarde (digital)
16	Bombarde
16	Basson (Réc)
8	Trompette (ext)

COUPLERS

Récit/Grand-Orgue
Grand-Orgue/Pédale
Récit/Pédale

The Lexington, KY chapter
announces in conjunction with
the Region V 2011 Convention, a

Composers' Competition

PRIZES

1st place \$1000
2nd place \$800
3rd place \$500
honorable mention \$200

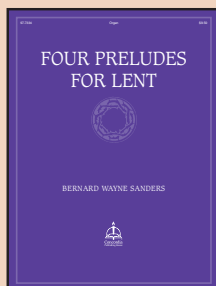
RULES

Pieces should be for solo organ, from 2.5 to 5 minutes in length.
Winning pieces will be published in a collection by Morningstar Music.
Entries must be postmarked by October 1, 2010.
Open to composers of any age, gender, or nationality.
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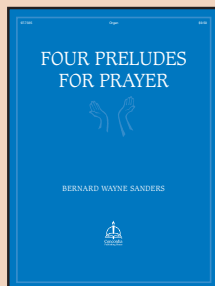
Organ works from the composer of . . .



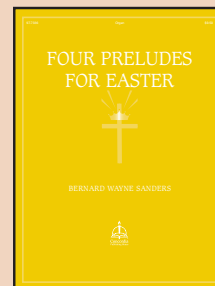
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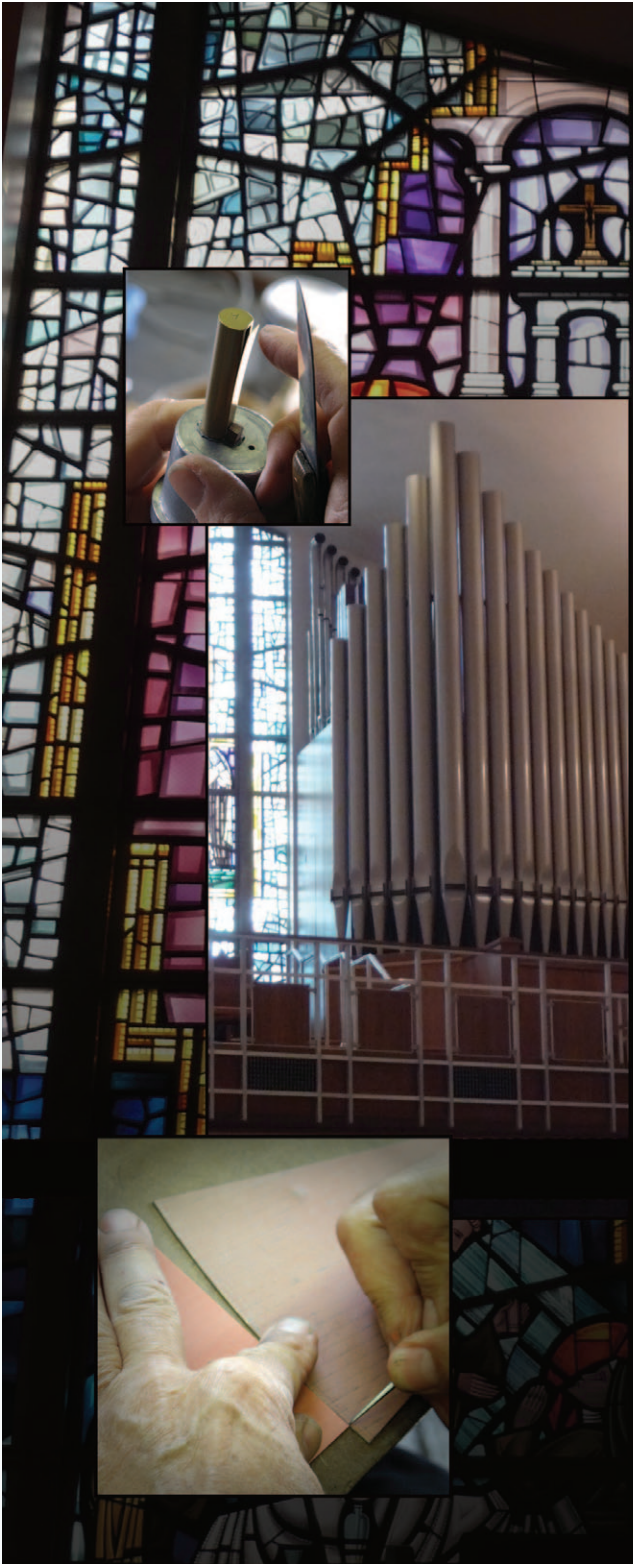


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Given these parameters, we elected to design an organ in the Anglo-American tradition, concentrate the available resources in well-developed Great and Swell divisions, and conceive the third manual as an unenclosed Solo division. In this manner, the Great and Swell individually contain the registers the organist both requires and expects to find without compromise, avoiding the need to couple the manuals together to achieve a cohesive ensemble. The three-stop Solo provides distinctive colors to augment the variety of tonal combinations. Having these voices on a separate manual increases the flexibility of the instrument. Supporting the manuals is a Pedal department of sufficient gravity to provide a proper undergirding.

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“Those Americans”

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Louie White (1921–1979)

Trumpet Tune in A (1974)

David N. Johnson (1922–1988)

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Seth Bingham (1882–1972)

Aria from Bachianas Brasileiras, No. 5 (1938)

Heitor Villa-Lobos (1887–1959)

Fantasia from Sonata for Saxophone and Organ (2006)

David Hurd (b. 1950)

Vocalise (1912)

Sergei Rachmaninoff (1873–1943)

Capriccio (2005)

Naji Hakim (b. 1955)

No Word from Tom... from The Rake's Progress (1951)

Igor Stravinsky (1882–1971)

Introduction and Passacaglia on a theme of Raymond Daveluy, Op. 44 (2006)

Rachel Laurin (b. 1961)

Glitter and Be Gay from Candide (1956)

Leonard Bernstein (1918–1990)

Reverie (1962)

William Grant Still (1895–1978)

Three Spirituals

Ain't Got Time to Die

Hall Johnson (1888–1970)

Give Me Jesus

arr. Marvin Mills (b. 1958)

Git On Board

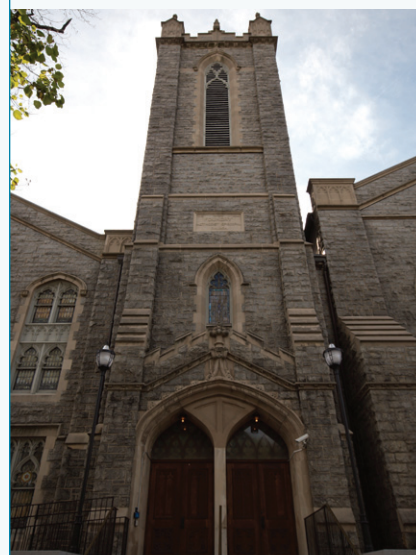
Evelyn Simpson-Curenton (b. 1953)

Marlissa Hudson, soprano

Vikki Jones, soprano

Sonya Hayes, violin

Irvin Peterson, saxophone



THE VENUE

Originally located in Georgetown and later at 14th & G Streets NW, **Foundry United Methodist Church** dedicated its first building in 1815. Henry Foxall, Methodist businessman and layman, donated the land and building after his Georgetown iron foundry survived the British attack in the War of 1812.

For 200 years, the church has been home to people in public service. Abraham Lincoln became a Life Director of the Methodist Missionary Society. Presidents Hayes and Clinton attended Foundry regularly. Franklin Delano Roosevelt and Prime Minister Winston Churchill attended a special service at Foundry on December 25, 1941.

Foundry has long been active in mission with work that mirrors the humanitarian concerns of the times. In 1995, Foundry affirmed publicly that it was a reconciling congregation, now one of nearly 200 United Methodist Churches in the Reconciling Congregation Movement.

THE PERFORMERS

Marvin Mills

is organist and assistant choral director at St. Paul's United Methodist Church in Kensington, Maryland. He is



also music director of the acclaimed National Spiritual Ensemble. Previous positions include associate minister of music at National City Christian Church, director of music at All Souls Church, Unitarian, and university organist at Howard University, all in Washington, DC.

Mr. Mills has performed for numerous chapters of the American Guild of Organists, and was a featured recitalist in the Guild's 1992 National and 1996 Centennial National Conventions. He opened the 1989 Wendell P. Whalum Concert Series at Morehouse College, performing for the entire student body.

Presented in recital by Washington National Cathedral in observance of Black History Month 1989, he returned to appear on its 1995 and 2002 Summer Festival Series. As clinician, he has given workshops for the Unitarian-Universalists Musicians Network, Presbyterian Association of Musicians, and at the regional and chapter levels of the American Guild of Organists, spanning topics from the Negro Spiritual and organ music of Black composers, to hymn playing, organ accompaniment, and organ repertoire.

In a seminar on the Sights and Sounds of the Pipe Organ sponsored by the Smithsonian Institution, he discussed the art of organ transcription using Moussorgsky's *Pictures at an Exhibition* as a model. He has performed in churches,

universities, and concert halls throughout the United States. In the spring of 1992, Mr. Mills performed the complete organ works of Johann Sebastian Bach in a series of fourteen programs on the 96-rank Rieger organ at All Souls Church, Unitarian. He made his West Coast debut in July 1992 at the Spreckels Organ Pavilion International Organ Summer Concert Series in Balboa Park, San Diego, and his New York City recital debut in July 1993 at the Riverside Church.

Since 1999, Mr. Mills has been a featured artist at the Shenandoah Valley Bach Festival. Active as a vocal coach/accompanist, he can be heard as arranger and accompanist on a disc of spirituals with mezzo-soprano Denyce Graves, *Angels Watching Over Me*.

American soprano Marlissa Hudson

has been described as possessing "... warm, bright, spinning tones..." and "incredible vocal



endurance." Ms. Hudson made her professional debut while a student, performing "Summertime" from *Porgy and Bess* with the Baltimore Symphony Pops Orchestra under the baton of Marvin Hamlisch. She later performed the entire role of Bess with Union Avenue Opera in St. Louis.

Ms. Hudson's most acclaimed role is that of Zerbinetta in Strauss' *Ariadne auf Naxos*, which she performed as a student and professionally with the Summer Opera Theatre Company (DC). Her performances earned glowing reviews in *The Washington Post* and the *Baltimore Sun*, which described her as "an endearing Zerbinetta ... [who] nailed the pyrotechnic aria, 'Grossmächtige Prinzessin,' in bright, sure tones."

Ms. Hudson received her formal training at Duke University and the Peabody Institute of Johns Hopkins University, where she studied with Phyllis Bryn-Julson. She earned awards for music at both schools, including a Peabody Career Development Grant.

Marlissa Hudson is also an accomplished concert performer and recitalist. Major accolades in the St. Louis area include selection as the soloist for the inauguration of Governor Jay Nixon and receiving major press coverage in the *St. Louis Post-Dispatch*, where she was described as a "superb lyric coloratura." Ms. Hudson has collaborated as a soloist with such esteemed organizations as the Baltimore Symphony Pops Orchestra, Saint Louis Symphony Orchestra, National Philharmonic Orchestra, Choralis, Loudoun Symphony Orchestra, St. Louis Civic Orchestra, and the Prince George's Philharmonic. Future performances include a return to the Town & Country Symphony Orchestra, a solo recital with the Pro-Mozart Society Atlanta, and a collaborative concert with the University Symphony Orchestra/East Central College.

Maryland native Vikki Jones

is an emerging young artist with exceptional musical ability. She is a graduate of The Catholic University of America.



Ms. Jones is a versatile soprano who performs a wide range of repertoire from opera to oratorio. Her recent roles include Elvira in *L'Italiana in Algeri*, Bianca in *La Rondine*, Sandrina in *La Finta Giardiniera*, Poppea in *Agrippina*, Lauretta in *Gianni Schicchi*, Mimi in *La Bohème*,

continued on the next page

THE PERFORMERS, CONTINUED

and Pamina in *Die Zauberflöte*. In November 2006, she made her debut in her first principal role with the Baltimore Opera Company as Anna in Verdi's *Nabucco*.

Ms. Jones has appeared with the Baltimore Opera Company, Opera Vivente, Municipal Opera Company of Baltimore, Opera North of Philadelphia, Maryland Lyric Opera, Concert Artists of Baltimore, Johns Hopkins Orchestra of Baltimore, and the Baltimore Symphony.

She has also sung for various churches and cathedrals throughout the United States and toured for two years as a soprano soloist with the National Spiritual Ensemble, formerly the New England Spiritual Ensemble of Boston, Massachusetts.

Taking first place in the Leontyne Price competition, Ms. Jones has been cited in the *Baltimore Sun* for her "rich and warm sound" as well as her "brilliant coloratura." Ms. Jones continues to perfect her craft and currently resides in Maryland.

Sonya N. Hayes received her Master's degree in violin performance from The Catholic University of America, where she studied with Robert Gerle. Sonya has performed as a guest soloist

with the National Symphony Orchestra (Young People's Concert Series), the Indianapolis Symphony Orchestra (Discovery Concert Series) and most recently with the Indianapolis Philharmonic. She is a former faculty member of the Levine School of Music and she currently maintains a private studio. She performs regularly as a member of the Logan Circle Quintet, and is a freelance musician, performing in the Washington metropolitan area and as a substitute musician with the National Symphony Orchestra.



Irvin D. Peterson is a native of Bryan, Texas. He began his musical studies at the age of six, taking piano lessons with Johnny Lightner Wyatt and organ lessons with Gretta Gannon. By the age of thirteen, he was employed as pianist and organist for youth church choirs in his home town. Mr. Peterson began playing the saxophone in high school and also sang in the choir. While in high school, he was selected to participate in the Upward Bound program, which led to his



enrollment at Prairie View A&M University in Prairie View, Texas. He was later accepted as a student at The University of Texas at Austin, where he received a bachelor of music education degree with secondary teaching certification. While he was a student at the University of Texas, he was a member of the University Chorus, the University Wind Ensemble, and served as saxophone section leader with the University of Texas Longhorn Band, "The Showband of the Southwest." Upon graduation, Mr. Peterson auditioned for and was accepted as a member of "The President's Own" United States Marine Band in Washington, DC. He served thirty years (through the terms of five Presidents) with the Marine Band, the last ten years as saxophone section leader. He retired in November of 2007.

Before and since his retirement, Mr. Peterson has worked as an accompanist, organist, and choirmaster in the greater Washington, DC, area. Most recently, he served as interim organist and choirmaster at the Church of the Epiphany in downtown Washington. Currently, he studies organ with Dale Krider and maintains an active freelance schedule and a teaching studio.

FOUNDRY UNITED METHODIST CHURCH

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Builder	Casavant Frères	POSITIF	
Year	1984	8	Salicional
No. of Manuals	III	8	Bourdon
No. of Ranks	55	8	Flûtes Célestes II
Console Details	Drawknob		(Réc)
Type of Action	Electro-pneumatic	4	Prestant
		4	Flûte à Fuseau
		2	Principal Italian
		1 1/3	Larigot
		II	Sesquialtera (TC)
		III	Cymbale
		16	Basson
		8	Cromorne
		8	Trompette Royale
			Tremblant

GRAND-ORGUE

16	Bourdon
8	Montre
8	Flute a Cheminee
4	Prestant
4	Flute
2	Doublette
III	Cornet
II-III	Grande Fourniture
IV	Fourniture
8	Trompette
	Chimes

RECIT

16	Contre Gambe (ext)
8	Principal Étroit
8	Flûte Majeure
8	Viole de Gambe
8	Voix Céleste (TC)
8	Flûtes Célestes II
4	Octave
4	Flûte Octaviante
2 2/3	Nazard
2	Octavin
1 3/5	Tierce
V	Plein Jeu
16	Bombarde
8	Trompette Harmonique
8	Hautbois
8	Voix Humaine
4	Clairon Harmonique
	Tremblant

PÉDALE

32	Basse Acoustique
32	Contre Bourdon
16	Contrebasse
16	Soubasse
16	Bourdon (G-O)
16	Contre Gambe (Réc)
8	Octavebasse
8	Bourdon (G-O)
8	Viole de Gambe (Réc)
4	Octave
4	Bourdon (G-O)
IV	Mixture
32	Contra Bombarde
16	Bombarde
16	Basson (Pos)
8	Trompette (ext)
8	Trompette Royale
	(Pos)
8	Basson (Pos)
4	Basson (Pos)
	Zimbelstern

COMBINATION ACTION

Two levels of memory
 12 General pistons
 8 Great pistons
 8 Swell pistons
 8 Positiv pistons
 6 Pedal pistons
 Generals 1-6
 Pedal pistons 1-6

ORGAN HISTORY

Foundry United Methodist Church had a Hook & Hastings organ with attached console that filled what is today the chancel, leaving only a tiny area for soloists, no choir. In 1940, Möller rebuilt it into a three-manual, 40-rank instrument and put the pipes in the chambers, so they could use the previous organ space for the divided chancel. The Great, Choir and Pedal were in the right chamber and the Swell in the left, all enclosed. The present 60-rank Casavant organ was installed in 1984, under the direction of then-Minister of Music, Dr. Eileen Guenther.

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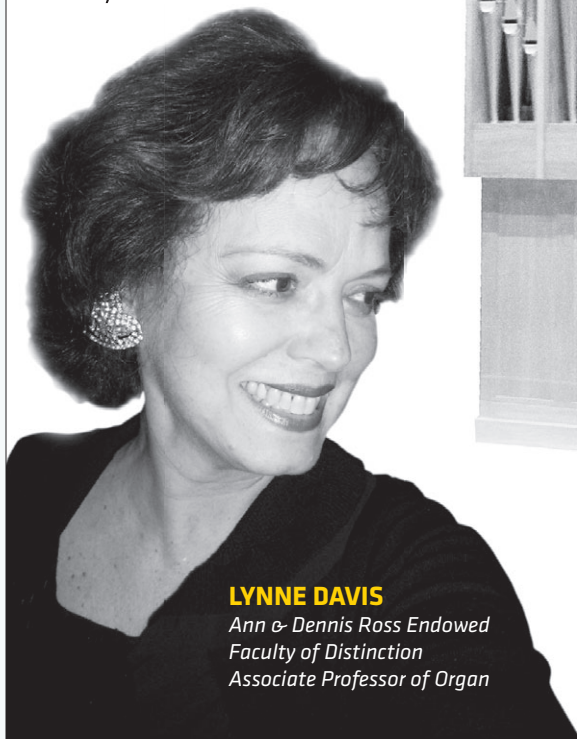
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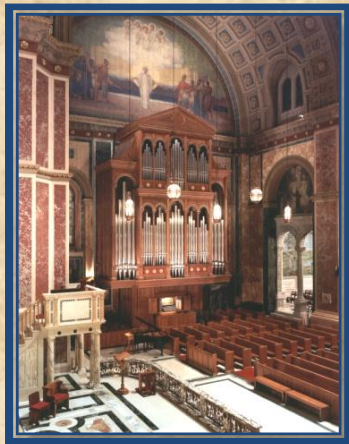
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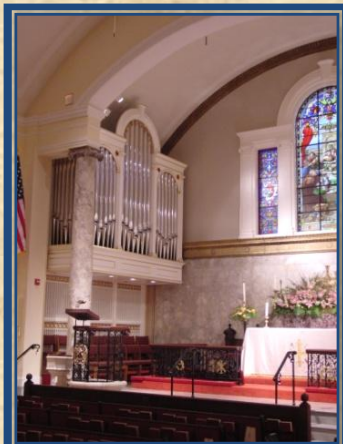
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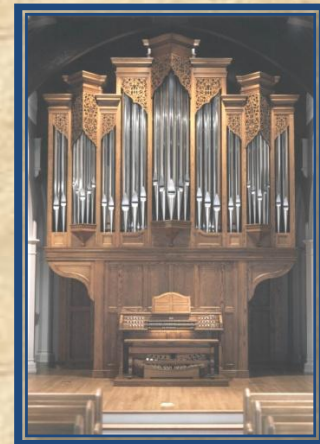
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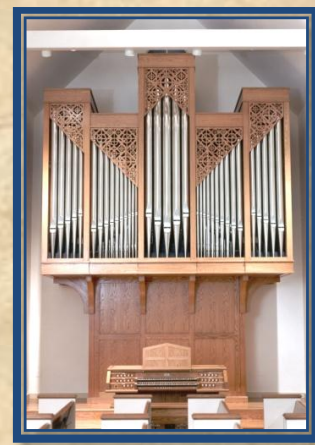
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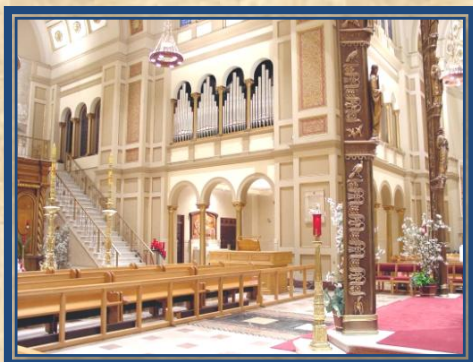
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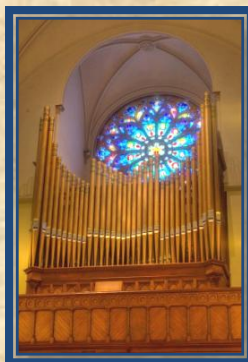
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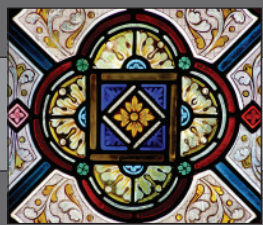
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