

The Richmond STOPLIST

September 2016

The Official Newsletter of the Richmond, Virginia Chapter of the American Guild of Organists

Please join us on Tuesday, September 13, 2016 at 7:30 PM, for our first gathering of the 2016-17 program year.

HYMNFEST and INSTALLATION OF OFFICERS

Chamberlayne Baptist Church
215 Wilkinson Road, Richmond 23227



Our first program of the season features Dr. C. Michael Hawn leading us in song. Dr. Hawn has put together an exciting program titled, SINGING CREATION - A 21st CENTURY PERSPECTIVE (A Festival of the Peoples' Song). Our own Crystal Jonkman will accompany and play the Quimby Organ. Members of the Hymn Society are invited to join us, as are members of the host church. We would love to have a full-house. Please invite your friends and colleagues.

Schedule:

6:00 PM Gathering

6:30 PM Dinner (\$12)

7:00 PM Chapter Meeting, 7:30 PM Program

Reservations: Reservations are required for all meals. Please contact Paul Honaker at paul.honaker@comcast.net by Friday, September 9 at 5:00 p.m. to reserve a meal. Please note that each reservation will be confirmed by return email. If the reservation is not confirmed, please call 804-272-0036 (home) to verify your reservation. If you make a reservation and are unable to attend, you will be responsible for payment.

Dinner menu will consist of Mixed Greens Salad, Edamame Bean Salad(vegan), Barbecued Chicken, Cheese Grits, Green Beans, Corn bread, Peach Cobbler.



C. Michael Hawn, F.H.S., joined the faculty of Perkins School of Theology, Southern Methodist University, in 1992 after teaching for fifteen years at two Southern Baptist seminaries and serving congregations in Kentucky, Georgia, and North Carolina. He has been director of the sacred music program since 2005 and was awarded the title of University Distinguished Professor of Church Music by SMU in 2010. His publications span the fields of music education, vocal literature, church music, worship, and hymnology. Since 1989, he has focused on the congregational song of the world church, a field that has taken him to over forty countries in Africa, Asia, Australia, the Caribbean, Europe, and South America. From January – August 2016, he visited six Asian countries, teaching in the institutions of former students, and served three months as a consultant in worship and music for the Uniting Church in South Australia. His travels have resulted in numerous publications and presentations at conferences and in congregations. His most recent book is an edited volume, *New Songs of Celebration Render: Congregational Song in the Twenty-First Century* (GIA, 2013), a survey of congregational song in North America in the fifty years since the Second Vatican Council. For over eleven years he has prepared a weekly column of 800-1200 words entitled "History of Hymns" for *The United Methodist Reporter* and now *Discipleship Ministries* (formerly the General Board of Discipleship) in which all Master of Sacred Music students since 2006 have published two articles. In June 2016, the Doctor of Pastoral Music, a non-resident program for practicing church musicians, accepted its first students after being under development for nearly a decade. Currently, he is preparing the third edition of a primary hymnology survey, *Sing with Understanding* (1980, 1995) original authored by Harry Eskew, F.H.S., and Hugh McElrath, F.H.S. He was elected a Fellow of the Hymn Society in the United States and Canada in 2008.

THE DEAN'S LETTER TO MEMBERS

At the beginning of my second year as Dean, I would like to thank you all for your overwhelming support. This is a great chapter! As we begin the new program year, I am delighted to highlight a few items:

Convention: The Richmond Chapter was chosen to host the AGO Mid-Atlantic Region Convention, June 25-28, 2017. Kenna Payne is the chair of the Regional Convention, and to date, many hours of hard work have been done by the various committees. Stay tuned for news each month as Kenna will be keeping us up-to-date on the details. This promises to be a wonderful event with something for everyone.

Dean's Organ Tour: On the Third Thursday of the month at 10:00 AM, we will meet at an area church for an open console. Bring your music and have some fun! Some of the organs used in the coming convention will be represented. Notices will appear each month in the newsletter.

Leadership: A warm welcome to the incoming leadership: Patricia Schrock: New Organist Development Chair/Meet the Pipe Organ; Daniel Sañez, Member-at-Large: 2016-2018 (replacing Margaret Taylor, who has relocated); Ron Davis, Auditor: 2016-2018; Beth Melcher Davis and Suzanne Krauss, Members-at-Large: 2016-2019.

Leadership: We appreciate the devotion of time and energy given to our professional organization. We benefit from people's willingness to come forward and offer their services, and hope that this will inspire others to volunteer, as well. Many thanks to those whose terms ended June 2016: Allen Bean, Auditor; Judy Fiske, Meet the Pipe Organ, Chair; Daniel Stipe, Member-at-Large; Margaret Taylor, Member-at-Large; Greg Vick, New Organist Development, Chair.

Outreach: It has been a joy of mine to see how we can collaborate with other musicians and music organizations. The Hymn Society has been invited to join us for our September program, "Singing Creation – A 21st Century Perspective" (A Festival of the People's Song). Our chapter is giving support to the Youth Choir JAM, which is an ecumenical youth choir festival, attracting churches from metro Richmond, Northern Virginia and North Carolina. I encourage you to attend the festival concert at River Road Church, Baptist on November 19 at 3:00 PM. It is electrifying to hear over 100 youth give a sacred choral concert in a sacred space with great acoustics!

Summer Fun: I have invited the Richmond AGO membership to send in their adventures from the summer, and these were the responses I received. I hope that you will take a few moments to read them...enjoy their descriptions! There will be more reports in the coming months: American Guild of Organists National Convention (Marty Barstow wrote this on behalf of the many Richmond Chapter members who were in Houston); The Hymn Society Annual Conference (Kathy Toole); Music and Worship Arts Week at Lake Junaluska (Elvin Nicely); Organ Historical Society Convention (Bill Van Pelt); Summer Organ Academies (Cheryl Van Ornam); Trip to Upstate New York (Kenna Payne)

My mission for our chapter: In the business/ecclesiastical world, institutions have mission statements. What are we all about? If a stranger looked at our website, would they be drawn to our company/church? Individuals have mission statements, too. Here is my mission statement: to create an atmosphere where we can experience the joy of music, a renewed sense of our own mission to our churches, to grow in our relationships with each other, to promote our profession with concerts and applaud those who give them. Let us take time and travel this journey of life together with joy and renewed energy.

Cheryl Van Ornam

Dean, Richmond Chapter, AGO
ago.cheryl@gmail.com
804-272-7973 x303

Dean's Organ Tours

Last year, we explored a variety of the organs from the various geographical points of the city. This year, we will be exploring some of the organs that will be featured in the 2017 Regional Convention. Please join us on the following Thursdays from 10-11 a.m. at the following locations. Please bring your music and let's have a great time!

SEPTEMBER

September 15, 2016 @ 10:00 AM (Thursday)

Daniel Sanz will be our host at the Cathedral of the Sacred Heart, 800 S Cathedral Pl, Richmond, VA 23220

SAVE THE DATE

October 20, 2016 @ 10:00 AM (Thursday)

Virginia Whitmire will be our host at St. James's Episcopal Church, 1205 W Franklin St, Richmond, VA 23220

AGO APPROVES NEW MISSION, VISION AND VALUES STATEMENT

At it's May, 2016 meeting, the National Council approved the following Mission, Vision, and Values Statement

The mission of the American Guild of Organists is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ.

The vision of the American Guild of Organists is to engage, support, and uplift every organist.

As a member of the American Guild of Organists you can

- connect with other organists
- enhance your skills as an organist and choral conductor
- celebrate the organ in historic and evolving contexts
- discover news of the organ and choral world online and in The American Organist
- nurture new organists of all ages
- share knowledge and expertise
- enjoy camaraderie at chapter events and conventions
- find inspiration and challenge
- receive encouragement from colleagues
- experience great organs and organists
- access career opportunities and job listings
- earn professional credentials through AGO certification

Approved by the National Council, 5/10/16

ALLEN DIGITAL ORGAN FOR SALE AT ST. BARNABAS EPISCOPAL CHURCH

St. Barnabas Episcopal Church recently acquired a new instrument. They would like to offer their former instrument for sale. The specifications are as follows:

26 stops,

Swell to Great

Swell and Great to Pedal

Chimes

Antiphonal tab

two 18" External speakers

asking \$500.00 or make an offer

Can be seen at St. Barnabas Church,
5155 Iron Bridge Rd. North Chesterfield, Va. 23234
804-275-1648

Please contact David Sachs for questions or to purchase
at 804-222-2494 or Psalm100Pesach@comcast.net

This instrument is in good working order and would make a wonderful practice instrument.



Two hundred ninety-seven days.....fewer than 43 weeks.....fewer than 10 months.

We're getting ready to get going on the final push of planning for the 2017 Mid-Atlantic Regional Convention, which we hope will culminate in a sold-out attendance to hear the stellar line-up of artists and concerts we have scheduled.

At the 2016 National Convention in Houston, Chris Martin and Cheryl Van Ornam issued the invitation for AGO members to come to Richmond next June. In early August, the Publicity Committee sent out the official invitation to all of the members in the region's chapters – over 2,800 members! All of our own chapter's members should have received the letter and brochure.

The convention's website is in place and being populated with preliminary information. You can see the postings by visiting <http://2017.richmondago.org>. (You can also get to the convention's website by signing on to the main chapter website and double-clicking on the convention sign at the lower right-hand side of the home page.) We'll be fine-tuning the texts, photos, and links in the coming weeks, and anticipate the registration information to be posted in early 2017. As we start collecting the information this fall, the biographies of the artists and the specifications of each instrument will be posted to the website.

The Steering Committee will be jumping right back into the work in mid-September. It is cut out for us!

- WHAT** **2017 AGO Mid-Atlantic Regional Convention**
- WHEN** **Sunday, June 25 through Wednesday, June 28, 2017**
- WHERE** **All around Richmond**

Kenna Payne , Convention Coordinator

kennajohnp@aol.com

4261 Saratoga Road, Richmond, VA 23235

Phone 272-9656 (home)

FOR PHOTOGRAPHS AND ORGAN SPECIFICATIONS OF CENTRAL VIRGINIA CHURCHES, PLEASE VISIT

The Churches Of Virginia
Web Site Available at
www.ChurchesOfVirginia.org

The Richmond AGO is on FACEBOOK.



Stay connected with Richmond AGO members and notices of meetings, recitals, and other events through the chapter's official Facebook page. Look for us on Facebook: Richmond Chapter - American Guild of Organists, or go to the Richmond AGO webpage www.richmondago.org and click on the Facebook icon.

CALENDAR OF PROGRAMS FOR 2016-17 SEASON

CHAPTER PROGRAM: September 13

Tuesday @ 6:00 PM; Gathering: 6:30 PM Dinner; 7:00 PM Meeting; 7:30 PM Program
Chamberlayne Baptist Church, 215 Wilkinson Road, Richmond 23227

Dean's Organ Tour: September 15

Thursday @ 10:00 AM
Cathedral of the Sacred Heart, 800 S Cathedral Place, Richmond, VA 23220

ORRS CONCERT: October 7

Friday @ 7:30 PM
Ginter Park Presbyterian Church, 3601 Seminary Avenue, Richmond 23227

CHAPTER PROGRAM: October 15

Saturday @ all day Organ Tour to Staunton
Departure in Richmond: TBD

Dean's Organ Tour: October 20

Thursday @ 10:00 AM
St. James's Episcopal Church, 1205 W Franklin Street, Richmond, VA 23220

CHAPTER PROGRAM: November 15

Tuesday @ 6:00 PM; Gathering: 6:30 PM Dinner; 7:00 PM Meeting; 7:30 PM Program
St. Michael's Episcopal Church, 8706 Quaker Lane, Bon Air, VA 23235

Dean's Organ Tour: November 17

Thursday @ 10:00 AM
St. Stephen's Episcopal Church, 6000 Grove Avenue, Richmond, VA 23226

CHAPTER PROGRAM

December: No Chapter Program in December

CHAPTER PROGRAM: January 10

Tuesday @ 6:00 PM; Gathering: 6:30 PM Dinner; 7:00 PM Meeting; 7:30 PM Program
Bon Air United Methodist Church, 1645 Buford Road, Richmond, VA 23235

Dean's Organ Tour: January 19

Thursday @ 10:00 AM.
Bethlehem Lutheran Church, 1100 W. Grace Street, Richmond, VA 23220

CHAPTER PROGRAM: February 7

Tuesday @ 6:00 PM; Gathering: 6:30 PM Dinner; 7:00 PM Meeting; 7:30 PM Program
St. John's Episcopal Church, 2401 E. Broad Street, Richmond, VA 23223

Dean's Organ Tour: February 16

Thursday @ 10:00 AM.
River Road Church, Baptist, 8000 River Road, Richmond, VA 23229

ORRS CONCERT: February 17

Friday @ 7:30 PM
St. Stephen's Episcopal Church, 6000 Grove Avenue, Richmond, VA 23226

CHAPTER PROGRAM: March 12

Sunday @ 3:00-6:00 PM
Bethlehem Lutheran Church, 1100 W. Grace Street, Richmond, VA 23220

Dean's Organ Tour: March 16

Thursday @ 10:00 AM.
St. Benedict Catholic Church, 300 N Sheppard Street, Richmond, VA 23221

CHAPTER PROGRAM

April: No Chapter Program in April

ORRS CONCERT: April 30

Sunday @ 4:00 PM
River Road Church, Baptist, 8000 River Road, Richmond, VA 23229

CONTINUED ON FOLLOWING PAGE

Calendar Of Programs, Continued

CHAPTER PROGRAM: May 8

Monday @ 6:00 PM; Gathering; 6:30 PM Dinner; 7:00 PM Meeting; 7:30 PM Program
All Saints Episcopal Church, 8787 River Road, Henrico, VA 23229

Dean's Organ Tour: May 18

Thursday @ 10:00 AM.

Ginter Park Presbyterian Church, 3601 Seminary Avenue, Richmond, VA 23227

MID-ATLANTIC REGIONAL CONVENTION 2017

June 25 – 28, 2017

THE ORGAN REPERTOIRE RECITAL SERIES

presents

Monica Czausz



Brilliant young "rising star" concert organist
Organist of Christ Church Episcopal Cathedral, Houston, Texas

Friday, October 7, 2016, 7:30 PM.

**Ginter Park Presbyterian Church
3601 Seminary Avenue**

Free parking in the church lots behind and beside the church
1964 Robert Noehren / 2012 Parsons organ,
3 manuals, 54 stops

"This young lady just blew us all away." So wrote a reviewer in *The Tracker* magazine about the recital Monica Czausz (pronounced "Chouse") played for the 2015 East Texas Organ Festival in Kilgore. Press notices for her recitals for the 2016 National AGO Convention in Houston, the 2016 National OHS Convention in Philadelphia, and other recent performances are filled with superlatives, but those who have heard her play are often nearly speechless and unable to express their level of admiration for her astonishing virtuosity and consummate musicianship. Her debut program in Richmond will be one of substance, variety, and great excitement. This is one not to be missed!

The program:

Capriccio — John Ireland

Requiescat in Pace — Leo Sowerby

Postlude, from *Glagolitic Mass* — Leoš Janáček

"Night shall be no more," from *Book of Visions* — Daniel Knaggs

Carnival Overture, op. 92 — Antonín Dvořák, transcribed by Lemare/Czausz

Prelude and Fugue in D Major, BWV 532 — Johann Sebastian Bach

Claire de Lune, from *Three Impressions for Organ*, op. 72 — Sigfrid Karg-Elert

Allegretto, from Sonata in E-flat Minor, op. 65 — Horatio Parker

Deuxième Fantaisie — Jehan Alain

Final, from *Hommage à Igor Stravinsky* — Naji Hakim

2016-17 CHAPTER LEADERSHIP

Listed below are the members of the 2016-2017 Executive Committee and the Committee Chairpersons

Cheryl Van Ornam, Dean
Tom Bailey, Sub-Dean
Kenna Payne, Treasurer
Mary Campbell, Secretary

AUDITORS:

2015-2017: Casey Dunaway

2016-2018: Ron Davis

MEMBERS-AT-LARGE:

2014-2017: Kathy Toole, Marianne Crean

2015-2018: Marty Barstow, Daniel Sañez

(Sañez filling term of Margaret Taylor)

2016-2019: Beth Melcher Davis, Suzanne Krauss

2016-2017 Committee Chairpersons

Chaplain: Rev. Elizabeth Yates

Chapter Programs: Tom Bailey

Communications: Betty Girardeau

Educational Concerns / AGO Exams: Mary Elizabeth Campbell

Historian: Donald Traser

Membership: Judy Fiske

Newsletter / Publicity: John DeMajo

New Organist Development: Patricia Schrock

Meet the Pipe Organ: Patricia Schrock

Organ Consultation: Grant Hellmers

Professional Concerns / Referrals: Betty Girardeau

Organ Repertoire Recital Series: Bruce Stevens

Webmaster: Mary Stutz

Directory: Bruce Stevens

EDUCATION CONCERNS



Welcome to the Richmond Chapter AGO 2016-2017 season. The organ repertoire for this year's exams was listed in the July 2016 issue of *The American Organist*. I have my personal copies of the listed pieces and if you would care to look at them, just give me a call at 804-288-4098 and we can set up a time for you to come and visit to look them over. I do this so you can see what is being asked of you, let you play the pieces on either the piano or organ and then make your selection, listing them for yourself. That way you would only need to purchase the pieces you want to work with from your favorite music vendor. There is an Exam Booklet offered by National Headquarters. It will be sent via email as a PDF file at no charge.. Now, let's see who will be standing up to the plate, so to speak, and try these exams.

Mary Campbell

Mary Campbell, SPC
Education Chairman

Youth Choir JAM, November 18-19, 2016 at River Road United Methodist Guest Director, Mark Burrows

Youth Choir JAM is an ecumenical youth choir festival attracting churches from metro Richmond, Northern Virginia and North Carolina. Carefully selected anthems with a broad range of difficulty and styles are prepared ahead of the event. Nationally recognized guest directors inspire the youth and their directors as they equip and lead the singers to offer their best voice and spirit to the music. Our Richmond Chapter of the AGO has offered generous support for this year's event. View the repertoire for this year and learn more at: <http://www.youthchoirjam.org/>

FROM THE CHAPLAIN



Dear Colleagues and Music Lovers,

A recent article directed to clergy about children in worship directs me to music and children. Should children be in worship? Unqualified YES from me.

Yes, I know they are sometimes noisy and wiggly and distracting to adults, especially their parents (I am the mother of four!) I know that parents long for "adult time" when the children will not distract you. But....that is the job of parents! Parents are God's ambassadors to their children to teach their children all they can about what matters most to us. For me and my family, that is faith expressed most clearly in worship.

As a child and for my children, weekly worship was interrupted only by illness. Do you ever get up on weekdays and ask, "Shall I go to work (or school) today? And for me, and I think especially for children, it is *music* which can be most significant in "singing faith into our hearts" as Martin Luther did with his hymns. Growing up Lutheran, the hymnal was used for hymns—we knew the words and music of the liturgy "by heart."

Let's make music matter in worship for adults and children. We don't have to dumb it down either. My first year teaching (in a Lutheran school) at the beginning of the year when I introduced Lutheran chorales there were moans and groans. As they became known, when we had extra time and took out hymnals and took requests—they were the most frequent requests! As Marva Dawn, theologian and musician, says, "Teach children what will be theologically meaningful to them on their deathbed, where often their childhood memories are clearer than today."

Yes, children may need to be removed from worship momentarily if there is persistent crying or upset, but the *whole people of God* should be nurtured and edified in weekly worship. And start the little ones singing early. Church is one of the only remaining places where all are invited to sing. There are few melodies in any current "music" we hear today. Furthermore, children and families should sit in the *front* where they can see and participate in what is happening. Enjoy those new children's choirs as the new school year begins!

Jubilate,

Chaplain Elizabeth Yates

THE FINAL WORD ON GOVERNMENT REGULATION REGARDING SALE IVORY

Last year, the members of the Richmond Chapter were advised of pending government regulations that would, if enacted, restrict the trade or sale of ivory, including ivory components in musical instruments and art work. The final regulation has now been put into law, despite objections from the various industries and arts that would be affected. Below is a reprint of an article that was written by Rob Mitchell, explaining the impact of the now final directive.

Friends,

As most of you are already aware, the U.S. Fish and Wildlife Service published its final rule concerning the Special Rule on African Elephants on June 6, 2016. The rule goes into effect July 6.

The Final Rule is almost the same as the Proposed Rule from last year. Key highlights include:

The Rule reaffirmed Director's Order 210 which banned international commercial import of antique ivory;

The Rule explicitly shifts the burden for the trade of antique ivory items on to the seller to prove that it is more than one hundred years old, has not been repaired or restored with ivory after December 27, 1973, and for some items, were imported through an endangered species "antique port";

The rule makes it illegal to trade ivory in interstate commerce if it is less than one hundred years old. There is a 200 gram "de minimis" exception to this rule for "Pre-Convention" ivory that is further narrowed by six other criteria. There are also some special provisions for musical instruments.

In the 30 pages of discussion that preceded the actual rule, FWS opened some doors while closing others.

The open doors include:

FWS reiterated that the rules for antiques and the de minimis exception are entirely different matters. There is no weight limit or any requirement that ivory be incorporated with another object if it is antique (100 years old or more).

While not adopting a licensing or registration scheme, FWS discussed the value of experts and professional appraisers in establishing the age or provenance of an item. Expert opinions are useful, but not determinative. Any expert needs to be prepared to document the basis behind an opinion.

The words "or integral" were added to the de minimis exception criterion in paragraph (e)(3) that describes ivory being a fixed component of a larger manufactured or handcrafted item. This change clarifies that items like gun grips, knife handles, or ivory nuts that could be removed from an item and meet all other criteria of the de minimis exception are covered by the exception. However, the rule would not allow gun grips, knife handles, ivory nuts or other components made from ivory to be sold or traded independently.

In discussing what the service means when they say "primary" or "primarily" when talking about the amount to which ivory is considered in the value of an item that could qualify for the de minimis exception, FWS clarified that they mean "more than 50 percent." So if an item is less than half ivory and qualifies under all of the other de minimis criteria, it could be legal to sell in interstate trade. However, just putting an object on a big wooden base or surrounding it with a big frame is not likely to bring the ivory item within this exception.

The closed doors include:

FWS emphasized that while the Endangered Species Act antiques exception allows imports of antiques, their interpretation of the African Elephant Conservation Act and the moratorium they placed on the trade of ivory does not. This is their foundation for DO 210's continued international trade ban of ivory antiques.

FWS discusses that it considered petitions from people who owned items like organs that have two keyboards, bag pipers and chess set collectors where the 200 gram de minimis exception is inadequate to cover their items. The Service rejected those petitions, indicating that all of the de minimis exception's criteria will be strictly enforced together, and that failure of one criterion means the exception does not apply. They used chess sets to clarify that it is not the weight of individual pieces, but the weight of the complete set that would disqualify these items from this exception.

FWS refused to create any "safe harbors" or binding criteria that a seller could rely upon to be certain an item qualifies as an antique or under the de minimis rules. Instead, it is up to the discretion of enforcement personnel whether proof or documentation in any given case is sufficient to prove whether an item is an antique or meets the de minimis exception. The Service said that more guidance would be forthcoming.

FWS banned the interstate trade of sport hunted trophies even if they were brought into this country before CITES was enacted

The simplest discussion of the rule along with a table describing enforcement and all of the criteria for exceptions can be found at <http://www.fws.gov/international/pdf/questions-and-answers-african-elephant-4d-final-rule.pdf>. As stated in the FWS press release that accompanied publication of the rule, their goal is a "Near-Total Elephant Ivory Ban."

FWS continued to engage in double-speak in the final rule. Although they proclaimed the rule creates a near total ban on the trade of elephant ivory, they claimed the economic impact on people and businesses would be minimal. FWS also emphasized that their rule only applied to interstate commerce and does not limit people to trade ivory within a state.

This is bulls**t. Sorry, but there's no better way of saying it.

NGOs enjoy the full support of FWS as they pursue state-level bans of ivory sales. More importantly, "interstate commerce" is a legal term open to an exceptionally broad interpretation. In today's world, the vast majority of commercial transactions have an interstate connection. Advertising, on the internet or otherwise, could implicate interstate commerce. Even if you sell out of a shop in the state you live in, out-of-state customers or alleged "straw man" deals could violate the law. There have already been prosecutions under existing law for such transactions – there is no reason to believe FWS will not become even more aggressive now that they are empowered with this rule.

Anyone who believes that the Animal Rights activists and the NGOs who lobbied for this rule will be satisfied with this regulation is mistaken.

To pass this rule, FWS and NGOs suppressed the fact that elephant poaching has been declining since 2011. A combination of enhanced law enforcement in Africa and Asia along with a drop in demand for commodities like ivory were already achieving a desired reduction in illegal elephant killing.

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The reason why passage of this rule was important is because later this year CITES is going to meet in South Africa where NGOs are working to end consumptive trade of ALL threatened or endangered wildlife. Their goal is to end any more discussion of "sustainable use," the most effective conservation policy in the world. They are shifting from seeking a balance between wildlife and the people who live with them to a more pure animal rights agenda. This destructive policy strips all economic value from wildlife other than a few animals in scenic parks that are maintained for tourists. The ivory ban exemplifies the hostility that animal rights groups hold for sustainable use, and that irrationality is why this ban will actually harm elephant populations that are rendered nuisances to local African communities.

The certain failure of this policy is why Animal Rights activists won't stop here. Wildlife populations will continue to die off as governments shift land use policies from wildlife to more productive uses like agriculture or domesticated herds. Meanwhile, Animal Rights groups will use each dead animal as a fundraiser and argue for ever more stringent enforcement of failed policies.

So where do we go from here? First, we need to continue the fight against state ivory bans. Among the good things to come out of this rule is the fact that our opposition forced FWS to take a year or more to address the multitude of flaws with this policy, and they had to create exemptions that give ivory owners a little breathing space to survive. We need to fiercely protect that space, and wherever possible, prevent states from enacting legislation that will further muddy the waters. So far we have prevented ivory bans in all states except New Jersey, New York, California, Washington and Hawaii. That's a pretty good record when you consider about half of the country had pending legislation in one form or another over the past two years. Ironically, the federal ban gives us another tool to stop states from wasting resources on a state-level ban.

Second, we need to continue to engage politicians. An administration that truly cares about private property rights and genuine wildlife conservation can reverse this rule. NGOs will continue to fundraise off of crises they create and then divert some of those proceeds to politicians in order to keep their revenue streams flowing. This ivory ban is corrupt in every sense of the word. If the people profiting from this go unchallenged, then they will continue to exploit and expand upon the falsehoods and misconceptions that enable their behavior.

Third, there is litigation. The agency has taken final action, and the matter is unquestionably ripe. NGOs and the federal government have dared people to sue them, knowing that litigation will be a long and expensive process. The Ivory Education Institute took up that challenge with California's ivory ban, and that process is playing out. Now it remains to be seen whether people will organize to fund a pre-emptive attack on the regulation, or whether individuals who are singled out for prosecution will bear the burden of defending themselves.

I know most people receiving this e-mail are primarily concerned with ivory and not with larger political battles about animal rights and wildlife conservation policy. You either want to protect the value of a collection about which you are passionate and that you've spent years acquiring, or you have a business or life-long skill you've developed that the government is taking from you. Very few of you are political or have a desire to engage in politics.

I share my perspective with you because I started off like you – a guy who was trying to help a friend with a problem the government threatened to create that seemed unreasonable. In the 2 and a half years I've been involved, I have come to appreciate the ominous threat that corrupt NGOs working with unrestrained government can do both to personal property rights and wildlife conservation. Before one can solve a problem, one must understand its cause and scope. This ban on ivory and rhino horn is the sharp end of a political wedge for greater federal and international government control of land use and private property. I hope by sharing my perspective I have helped you understand why it is so important to continue to fight against people who are at best misguided and at worst corrupt. I am grateful to everyone who has supported our little group in this big fight, and I look forward to hearing back from those of you who are determined to reverse this injustice.

Sincerely,
Rob Mitchell



THE CATHEDRAL OF THE SACRED HEART

Daniel Sañez appointed new Director Of Music and Liturgy at Cathedral Of The Sacred Heart

Daniel Benjamin Sañez is Director of Music and Liturgy for the Cathedral of the Sacred Heart in Richmond, VA, where he leads liturgical celebrations for the parish and for the Diocese of Richmond. Daniel is also Artistic Director of the Music for a Cathedral Space Concert Series, which presents an array of high-quality performing-arts events at the cathedral.

Before his appointment at the cathedral, he was Director of Music, Organist, and Choirmaster for the Church of Saint Catherine of Siena in New York City, Associate Director of Music for the Basilica of the National Shrine of the Immaculate Conception, and Assistant Director of Music at Holy Trinity Church in Georgetown, D.C. Daniel is a graduate of Boston College and the Oberlin College Conservatory of Music as well as a Senator J. William Fulbright Fellow.



Members of the Richmond AGO chapter should also note that Daniel will be serving on our Executive Committee, filling the 2015-18 term of Member-At-Large Margaret Taylor who has left the Richmond area to attend graduate school.

Remembering J. Reilly Lewis

(September 15, 1944 – June 9, 2016)

By Ed Schutt

I'm so thankful that our Chapter received word of Dr. Reilly Lewis's sudden death at age 71, and that Betty Girardeau, our faithful communicator, got the sad news out to us. I started attending Reilly's Cathedral Choral Society and some of his Washington Bach Consort concerts back in the 1980's, about the time he took over as conductor of the Choral Society. It became somewhat of a pilgrimage to fight the I-95 traffic for the privilege of experiencing the special mastery and joy of Reilly's music making. Those who attended the AGO national convention in D.C. heard his Choral Society in the majestic setting and sound of Washington Cathedral and his Washington Bach Consort at another area church.

Reilly was able to spend his life doing exactly what he wanted to do, exactly where he wanted to do it. At age 8, he began singing in the Washington Cathedral Boy's Choir, and not long after began organ lessons with Richard Dirksen there. His formal musical education was extensive: Bachelor's from Oberlin, master's and doctorate from Julliard, two years on a Fullbright with Walcha, and study with Nadia Boulanger. His internationally acclaimed Washington Bach Consort began as an informal group meeting in his mother's basement in Arlington and ended up as one of the few ensembles outside of Germany to perform in that country's Bach festivals. Both the Consort and the Cathedral Choral Society performed at the Kennedy Center and Reilly performed often as an organ and keyboard virtuoso. He was so popular among D.C. area music aficionados that he was featured on a bubblehead doll, certainly not a musical honor of any weight, but a reflection of his magnetic, charismatic personality, and his special gift of communication with so many in so many musical forums. Reilly was also organist-choirmaster of the Clarendon United Methodist Church in Arlington for well over 40 years.

My latest pilgrimage to Washington Cathedral last week was, sadly, not to hear Reilly's music, but to attend his funeral at the National Cathedral, joining a full Cathedral of people who were shocked by his unexpected passing but anxious to recognize such an extraordinary life. Todd Fickley, Reilly's current assistant for both of his ensembles, and Scott Dettra, his previous assistant for them, divided the organ/conducting duties of both the Cathedral Choral Society and the Bach Consort, and the extensive organ, choral, and congregational music was magnificent, especially since almost all of the some 200 musicians were visibly upset. Of all the music, the most moving was Scott Dettra playing one of the Bach Goldberg Variations by memory on the piano. Scott told me afterward that Reilly (the Bach expert) had told him that he preferred that particular variation on the piano.

Although you won't read this till the September "Stoplist," I wanted to share my appreciation of Reilly and the joy he exuded through his music while his death is still such a shock and loss to me. The "Washington Post" expressed my feelings when they wrote: "Not only was he a fantastic musician, he was always this magnetic, charismatic personality. He was absolutely a musical genius. There isn't another Reilly Lewis walking around."

OTHER PASSINGS OF MEMBERS AND FAMILY OVER THE SUMMER

Neal Campbell's father passed away Friday, June 17, 2016.

Mary Jane Thomas McIntosh passed away on July 3, 2016

Kathy Toole's mother, Grey Ritchie, passed away Monday, June 20, 2016.

American Guild of Organists National Convention

By Marty Barstow

I recently had the privilege of attending the American Guild of Organists National Convention in Houston, TX. The first portion of the day (8:00 AM-11:00 AM) included three back-to-back hour-long seminars, lectures, etc. One very useful lecture was dedicated to organ practice (mainly giving various methods and techniques to use, and ways to make practice interesting). I also attended a lecture in which suggestions for music to use with smaller choirs was given. It included examples of pieces, and possible sources, such as IMSLP. A particularly poignant lecture was one about spirituals and the slave experience, how spirituals were used to communicate messages among slaves, and how their masters assumed that singing meant that they were happy, even though the opposite was the case.

The second portion of the day (2:00 PM-5:00 PM), as well as the evening time, included various performances, hymn festivals, and worship services. One of the worship services, held at First Presbyterian Church of Houston, included music from various parts of the world. It was led by a choir that specializes in cultural music, and a wide variety of instruments was used to accompany the singing. Dorothy Papadakos, an organist who specializes in silent movie accompaniment, accompanied a Charlie Chaplin film at First United Methodist Church of Houston, on a large Aeolian Skinner organ. Not only is Dorothy incredibly talented as a musician, she is charming as a person. In addition, a hymn festival, held at St. Luke's United Methodist Church, was lead by David Cherwien and the choir of St. Luke's. It included a mix of hymns and anthems, old and new, supplemented with creative introductions, interludes and descants. The organ was a large Schantz. David's wife, Susan Palo Cherwien, read various readings and poetry between the musical portions. Ars Lyrica Houston, a group specializing in early music, presented a concert of Baroque and early Classical instrumental and vocal music in the Moores Opera House at the University of Houston.

This is only the tip of the iceberg of what I experienced during the American Guild of Organists National Convention. I think I am not alone in saying that a week full of performances led by inspiring musicians on beautiful instruments, playing a wide variety of music, is incredibly beneficial in reinforcing my identity as a sacred musician, as well as providing nourishment to progress to the next level.

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AROUND THE TOWN

Please note: To insure inclusion, all articles for Around The Town must be received no later than the 16th of the month before the month of publication.

ST. BEDE CATHOLIC CHURCH in WILLIAMSBURG

AGO Organ Series: Concert organist Dr. Hans-Peter Retzmann, Director of Music at Saint Nikolaus in Monchengladbach-Hardt, Germany, will present an organ concert Saturday, September 10th, 7 p.m., at Saint Bede Catholic Church, 3686 Ironbound Road in Williamsburg. His musical education includes church music studies in Aachen and Dusseldorf and further studies in improvisation and composition with Naji Hakim at the Eglise de la Sainte-Trinite, Paris culminating in his receiving of a doctoral degree for his dissertation on the aesthetics of Max Reger. All are welcome to this FREE concert sponsored by Christopher Newport University and the Tidewater Chapter of the American Guild of Organists. For more information, please call (757) 229-3631 or visit www.bedeva.org/concerts.

Solo Piano Series: Pianist/composer Mark Christopher Brandt has been performing and recording professionally since 1977. He is both a powerful and positive motivational speaker as well as a gifted classically and jazz trained pianist. Mark will perform works from his solo piano improvisational DVD/CD series along with music from his earlier solo projects on Friday, September 16th at 7 p.m. at Saint Bede Catholic Church, 3686 Ironbound Road in Williamsburg. All are welcome to this FREE concert. For more information, please call (757) 229-3631 or visit www.bedeva.org/concerts.

LPM FALL WORKSHOP

The Richmond chapter of the Leadership Program for Musicians (LPM) is pleased to announce what promises to be an amazing fall workshop, led by St. James Music Press president and editor Mark Schweizer. The workshop will take place on Saturday, October 8 from 9am-1pm at Epiphany Lutheran Church in Richmond, VA. Participants will read through music from St. James Press and have a chance to glean some church music wisdom from Mark's considerable experience. Snacks and beverages are included.

The cost is \$45 per person, and the deadline to register is October 1. To register, use the PayPal button on the LPM website: www.lpm-va.org. Don't let this pass! Make the most of this opportunity to meet Mark Schweizer, discover new music, and support your local LPM chapter.

See you there!

Julie Stipe
LPM Board Member, Publicity

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MEET OUR NEW EXECUTIVE COMMITTEE MEMBERS



Ronald W. Davis, Auditor

B.S. - Chemistry
B.A. - Liberal Arts
M.S. - Chemistry
Post graduate work- Chemistry
Organ Instructors: Pickney Powers, Carl Weinrich, Arthur Poister
Chemistry Instructor in Virginia Colleges
Chemistry Employment in various Commonwealth Agencies
Research/Development/Instruction at MCV in Radiation Physics/Chemistry
Organist/Choirmaster in West Lafayette, IN and Petersburg and Richmond, VA areas
Founder/Director of Hopewell/Petersburg Choral Society (27 years)
Recitalist: Washington National Cathedral, R. C. Shrine of the Immaculate Conception (5 times),
Durham Cathedral.
Accompanist/Continuo - organ and harpsichordist at area churches
Former Principal Harpsichordist for The Richmond Symphony Orchestra (17 years)
Former representative for M. P. MOLLER Pipe Organ Company
Presently representative for SCHLUETER Pipe Organ Company
Presently substitute organist for selected area churches.

Dr. Elizabeth Melcher Davis, Member-At -Large



Dr. Elizabeth Melcher Davis received the Doctor of Musical Arts degree in Performance and Literature at the Eastman School of Music, where she studied organ with Russell Saunders, David Craighead and David Higgs. As a student of John Weaver, she received the Master of Music degree from the Juilliard School and the Bachelor of Music degree from the Curtis Institute of Music as a full scholarship student. Dr Melcher Davis currently serves as Associate to the Rector for Music Ministries at Grace & Holy Trinity Episcopal Church in Richmond. Elizabeth oversees and directs an active music ministry at Grace & Holy Trinity which includes an adult choir, intergenerational music team, youth choir and children's choir, and an annual concert series. Dr. Melcher Davis is also an active recitalist throughout the United States. Elizabeth was a featured recitalist at the American Guild of Organists Region III Conventions in Alexandria, VA in 2003 and in Washington, D.C. in 1997. Dr. Melcher Davis has been a prizewinner in numerous organ competitions. In July 1996, she was selected as one of three finalists in the American Guild of Organists National Young Artists Competition held during the AGO National Convention in New York City. She was awarded second prize in the 1995 and 1988 Arthur Poister National Scholarship Competition in Organ Playing in Syracuse, New York. She also won second prize in the 1993 Naples (Florida) International Organ Festival Competition. In 1991, she won first prize in the Region III and the Philadelphia Chapter levels of the AGO National Young Artists Competition in Organ Performance. Dr. Melcher Davis recorded a CD, "Pageant," at Vienna (VA) Presbyterian Church in 2001 and was featured on "Pipedreams," a national radio program of organ music. Elizabeth's performance of "Concert Etude for Pedals Alone" by Dr. John Weaver, which is dedicated to her, was included in Program No. 0717, "The Weaver's Tale." Her performance of Noel Rawsthorne's "Variations on B.A.C.H. for Pedals" is featured on Pipedreams Program No. 1428 "From the Mailbag." Dr. Melcher Davis's biographical profile is listed in "Who's Who of American Women" and "Who's Who in America." Elizabeth has served on the Richmond Chapter of the American Guild of Organist's Program Committee and the Repertoire Recital Series Committee.

Suzanne Krauss, Member-At-Large



Suzanne Krauss received her BA in Piano Performance from the University of California at Santa Barbara where she also studied organ with John Kuzma and James Welch. She holds an MA in Music Education from the University of California at Hayward and has earned both the Service Playing and Colleague Exam Certificates. After working in the public schools and a variety of churches both in California and New York, Suzanne moved to Virginia in 1991. She is currently starting her 15th year as Music Associate at Bon Air United Methodist where she shares the organist position as well as directs the children's music program and is accompanist for the Chancel Choir and other ensembles. Suzanne is an active member of the Richmond Music Study Club, manages a private music studio, and is a frequent accompanist for high school choirs in her area. Besides sharing a joy of music with her husband Marc and her children, Rachel and Ian, Suzanne enjoys bird watching, walking and caring for her two dogs, Marina and Lucy.

SUMMER FUN

A collection of member submitted reports on activities over the summer months

International Summer Academy for Organists in Haarlem, The Netherlands
Smarano Organ Academy

The International Summer Academy for Organists in Haarlem, The Netherlands was a very exciting place to be this July. Every other year, I have looked forward to learning new repertoire and attending classes in this energizing environment. It was exciting to be with over 100 other professional and young organists, all eager to learn. It was stunning to be in the presence of the Müller Organ at the Church of St. Bavo (Protestant), where Mozart, Handel, Mendelssohn and others have played. The "Bavo" as the church is referred to, was used extensively throughout the Academy for classes and concerts.

This year, I had the privilege to be an active participant in the masterclass taught by Guy Bovet, "Spanish Organ Music." We covered the works of Aguilera de Heredia, Correa de Arauxo, and José Lidón. I had visited one of Guy Bovet's sessions 11 years ago at McGill Summer Organ Academy, and hoped that one day I might be able to attend a full week masterclass. I was so excited to learn that he would be at Haarlem this summer, and I learned so much from that week!

I highly recommend this learning experience. The website says that the next Academy will be July 14-28, 2018. If you are interested in learning more, please look at their website: www.organfestival.nl

Smarano Organ Academy was my next educational experience in July. This was a two-week Organ Academy in Smarano, Italy. The two weeks were very busy and fulfilling. The emphasis this year was Johann Jakob Froberger. As you all probably know, 2016 is the 400th anniversary of his birth on May 19, 1616. He was the focus of all the classes and recitals. Historically, it was fascinating to immerse myself in the music surrounding Froberger: before (Frescobaldi) and after (Bach, Weckmann, Roberday, Steigleder, Poglietti, Carissimi, and Louis Couperin). If you are interested in learning more, please look at their website: <http://www.smaranoacademy.com>

Cheryl Van Ornam

Music and Worship Arts Week report

By Elvin Nicely

In June I made my fifteenth trek to Lake Junaluska in western North Carolina. I went there to attend Music and Worship Arts Week which is sponsored by The Fellowship of United Methodists in Music and Worship Arts. This year was just as much fun and as exciting as all the others have been. The event always begins on a Sunday, often Father's Day, and runs through Friday morning worship; worship is offered daily and planned to model the very best in worship practices.

This year a special treat for me was having Kiyo and Chiemi Watanabe as our organists. What a delightful pair and extraordinarily talented. Following worship, the mornings are filled with rehearsals of singing ensembles for elementary children through adults. There are also three handbell ensembles which rehearse in the mornings. This year Karen Buckwalter was the clinician for the advanced group.

After lunch there are three seminar periods during which the clinicians all offer classes in the areas of their expertise. One very popular seminar class is the Instrumental Ensemble. Also there is a choir for young adults. This year Mark Miller was their leader. Another interesting feature of the event is the artist who plans and builds all the worship visuals for the week and teaches classes in the afternoon.

Thursday is the concert day featuring programs by the children, handbells, instrumental ensemble, dance and all of the choral ensembles.

You can see thousands of pictures from this year's event at <https://www.flickr.com/photos/choirlife/collections/72157667304685643/>. Information about registering for next year's event will be on the Fellowship website at www.umfellowship.org toward the end of the year. The hotel accommodations are very nice and the food is quite good. Our group used to stay in one of the hotels but for a number of years now we have rented a cottage through the Lake Junaluska rental office, www.lakejunaluska.com.

You don't have to be United Methodist to attend the event or benefit from its many offerings. I recommend it whole-heartedly.

Elvin Nicely

My trip to upstate New York

by Kenna Payne

This past July, I spent 10 days with my family in the upstate NY farm town where I was raised. One of the delights for me whenever I go 'home' in the summer is to play the Sunday service at the UCC church where I sang in choirs, accompanied other musicians, and learned to play the organ (40+ years ago). In the spring, and after several months of searching, the church finally found a young man to serve as organist. However, he had never played the organ (although he was a great pianist). This church, always one to love and support good music, has graciously worked with him to learn to play the organ. On July 3rd, he and I played 4 piano / organ duets during the service. Many people proudly told me how 'far' he had come since they hired him. And he thanked me for providing some ideas in playing hymns with different registrations. I also spent a wonderful afternoon with my organ teacher and church musician mentor, catching up and playing four-hand piano pieces.

Kenna Payne

Report on Organ Historical Society Convention

June 26 - July 2, Philadelphia & Environs

by Bill Van Pelt

Several Richmond AGO Chapter members attended the Organ Historical Society's 60th Anniversary Convention in Philadelphia and environs, June 26 - July 2, with some 525 OHS members in attendance -- the largest OHS convention registration, ever. Among attendees were two who founded OHS in 1956: Barbara Owen and Randy Wagner. Richmond Chapter members attending included Bruce and Claudia Dersch, Grant Hellmers, Stephen Henley, Ardyth Lohuis, Daniel Sañez, Bruce Stevens, and me. Chapter friends Paul Hesselink of Las Vegas and Thom Robertson of Suffolk were also there, as were Richmonders J. P. Blankenship and Robert Keeton.

OHS conventions focus on pipe organs, with lots of recitals on many organs and a few lectures about organs and American organ history. There are few or no church services, workshops on the employment conditions of toiling musicians, or choral reading sessions. There are no options to choose: everyone may attend every concert or lecture. Despite most OHS members also being AGO members, they diminish their AGO persona when they enter the OHS milieu.

We heard spectacular organs (25 of them Sunday through Friday) including the world's largest (Atlantic City Boardwalk Hall) and second largest (the Wanamaker Organ in Macy's Department Store). Massive efforts in renovating the Wanamaker organ over the past 15 years have brought it to an awesome and entirely beautiful state, especially as played by Peter Richard Conte, whose concert on it for us was a high point of the convention (Dupré: *Cortège et litanie*; Wagner: *Wotan's Farewell* and *Magic Fire Music*, *Die Walküre*; Bernstein: *Overture to Candide*; Ives: *Variations on America*; Richard Strauss: *Mondscheinsonate*, *Capriccio* with a flugelhornist; Reubke: *Sonata* on the 94th Psalm; Hymn: *America*).

Comparison of the Wanamaker organ to the Atlantic City Boardwalk Auditorium organ seems a logical exercise, but it is not. First, the Atlantic City organ has emerged from an unplayable state only in the past year whereas the Wanamaker organ has always been playable and has benefitted from recent years of meticulous restoration. Second, the Atlantic City organ is a beast created to fill an almost unimaginably vast space whereas the Wanamaker organ is fitted to the comprehensible size of a department store. Voicing techniques and other design characteristics make them quite dissimilar despite their commonality in huge stoplists. After all 525 of us toured the Atlantic City Boardwalk Auditorium and its two larger organ chambers (five ranks of "small" 32' stops in the left chamber, larger stuff, including the 64' *Gravissima* and more 32' stops, on the right), Steven Ball played the organ for us: the onslaught of tone from the functioning portion (only about 30%) of its full resources was impressive but raucous. The 30% of working organ seems not to include sufficient 8' tone to support lots of brilliant upperwork that is playing (though much in need of tuning, but the left chamber had only been playing a week after 30 years of silence). How can this be?! More time will tell about the larger Atlantic City organ. Hearing it, at all, and walking through it, was a gigantic treat in the true sense of "gigantic"!

In a smaller hall (but still large "ballroom") at Boardwalk Hall is a magnificent, 52-rank Kimball of 1930 upon which Ball impressively accompanied the silent and hilarious Buster Keaton feature film, *Spite Marriage*. The unusual design of this superlative organ includes 29 ranks which are "straight," meaning that they are not unified as they would be in a typical theatre organ, as well as 23 ranks which are unified into many stops at various pitches. Thank you, NJ Senator Emerson Richards, for creating during the booming 1920s these two very interesting and entirely craftworthy instruments in Atlantic City.

Two 3m E. M. Skinner organs from Virginia were combined with some additional material in 2014 by Hartville, Ohio, organbuilder Charles Kegg at Bryn Athyn Cathedral (General Church of the New Jerusalem, Swedenborgian), Bryn Athyn, PA: Op. 574 built in 1925 for Monumental Church (Episcopal) in Richmond and moved to St. Bridget RC in 1975, and Op. 682 built in 1927 for Church of the Epiphany, Danville. The very successful results were played by Monica Czausz in what was probably the best recital of the entire convention (Ireland: *Capriccio*; Alain: *2nd Fantaisie*; Dvorak: *Carnival Overture*; Karg-Elert: *Claire de Lune*; Sowerby: *Requiescat in pace*; Parker: *Allegretto*, *Sonata in E-flat Minor*; Hakim: *Final, Hommage à Igor Stravinsky*; Hymn: *Vinyard Haven*).

Monica's great musicality and virtuosity won us, again, as she did during the 2015 OHS Convention playing the 1874 Johnson organ of 13 exquisite stops in her home church in Warehouse Point, Connecticut. Fortunate are we that Monica, a graduate student of Ken Cowan at Rice University, will open the 2016-2017 Richmond AGO Organ Repertoire Recital Series on October 7 at Ginter Park Presbyterian Church.

Despite the OHS' emphasis on the organs, themselves, this year's convention brought an impressive list of famous virtuosos to play them: Stephen Tharp, Matthew Glandorf, Alan Morrison, Wesley Parrott, Caroline Robinson, Christopher Marks, Hans Davidsson, Annie Laver, Andrew Senn, Nathan Laube, Eric Plutz, Craig Cramer, Jeffrey Brillhart, Michael Stairs, Kimberly Marshall, David Schelat, David Peckham, and Ben Sheen. Space prohibits comments on each despite a great impetus to wax eloquent on several of exceptional success, and on the organs. All of the programs and descriptions of the organs with photos may be viewed or downloaded by anyone at <http://organsociety.org/html/convention/downloads/2016-Handbook.pdf>

Issac Drewes' demonstration of the 1902 Hook & Hastings 2m tracker of 11 ranks relocated in 2002 to the Carmelite Monastery of Philadelphia by Patrick J. Murphy & Assoc. totally convinced us that we were hearing one of the greatly beautiful organs of the world. Fine voicing and acoustics blended in a program well selected (Parker: *Festival Prelude*; Vieme: *Impromptu*, *Claire de Lune*, and *Aubade* from 24 *Pièces de fantaisie*; Barber: *Wondrous Love*, *Variations on a Shape-note Hymn*, Op. 34; Mendelssohn: *mvt. 4* from *Sonata 4* in B-flat).

Also well voiced, but differently, is the mechanically rebuilt and large organ (for 1894 at 44 ranks, 3 manuals) in the divided chancel of St. Luke's Episcopal Church, Germantown, ostensibly retaining the original voicing of Carlton Michell, the British organbuilder famous for building the 1885 Grove Organ at Tewkesbury Abbey.

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Amanda Mole, a 2011 Yale graduate and a DMA candidate studying with David Higgs at Syracuse University, played, mastering the unusual resources that include a divided Great with 16-8-8-4-3-2 flues in the open on the Gospel side, and independent reed ranks 16-8-4 and a Mixture V on high pressure and in a thick expression box on the Epistle side, as well a large Swell with four independent reed ranks, an enclosed Choir, an Echo, and large Pedal. (Hollins: Concert Overture in F Minor; Schumann: Innig, Op. 56, No. 4; Lefébure-Wély: Sortie in B-flat; Messiaen: Alléluias sereins, *L'Ascension*; Vierne: mvts. 4 & 5, Adagio, Final, Symphony No. 3 in F-sharp Minor).

Eric Plutz played well the 1868 E. & G. G. Hook op. 461 tracker relocated by Patrick Murphy some years ago to the Chapel of St. Joseph's University, delighting us with the cohesive sound of this fine instrument as well as its distinctive and colorful individual stops. (Bach: Prelude & Fugue in G, BWV 541; Franck: Prelude, Fugue & Variation; Whitlock: Scherzo [*Five Short Pieces*]; Gigout: Scherzo [*Dix Pièces*]; Mendelssohn: Sonata No. 1 in F]

Alan Morrison brought great expressivity to his virtuosity playing the 1927 E. M. Skinner op. 638 relocated to St. Paul R. C. Church, retaining the octave of Shofar pipes from its original installation at Temple Sinai in Mount Vernon, New York, from which it was removed in 1997 and stored by the Spencer Organ Co. until a good home could be found. [Wesley: Choral Song & Fugue; Johann Bernhard Bach: Ciaconna in B-flat; Howells: Master Tallis's Testament; Parker: Allegretto from Sonata in E-flat Minor; Widor: Trois Nouvelles Pièces; Mozart: Fantasy, K. 608; Hymn: Kremser].

Hearing Nathan Laube play is forever a treat; hearing him on E. M. Skinner's imaginatively great creation of 1931 in the spectacular Girard College Chapel is special. Most concede that the grand acoustics are wonderful, but they make hearing detail in "real" repertoire difficult, thus the penchant for playing transcriptions at Girard (the most fabulous example being Holst's *The Planets* as heard during the Raven recording session conducted with Peter Sykes in 1997). Because of Nathan's superlative talent and musical sense, he performed with great clarity a wonderful concert of "real" music at Girard, this time with no transcriptions. [Cook: Fanfare; Calvin Hampton: Lullaby, Suite 2; Bach: Chromatic Fantasy & Fugue, BWV 903; Roger-Ducasse: Pastorale; Willan: Introduction, Passacaglia, and Fugue].

Rollin Smith and Michael Stairs presented about a dozen hymns composed by Philadelphians: Rollin spoke interestingly and briefly about each composer and hymn, then Michael Stairs ideally accompanied each hymn as the multitudes of OHS members sang. Rollin's comments and Michael's intelligent, supportive, and musical accompaniments enlightened what some may have feared to be a dreary exercise. The grand organ splayed across almost the entire front of the large Tindley Temple United Methodist Church was splendid as well: 1926 M. P. Möller op. 3886 of about 78 ranks including a few additions made in 2015 and 2016.

In 1978, OHS created the E. Power Biggs Fellowship to enable interested parties to attend an OHS convention at no cost to them. Success has been great in many ways, engaging youthful or older organists, organ builders, and others who share the interests of OHS. I am glad to have conceived the idea of the EPB Fellowship while working as an OHS volunteer in 1977, before I became the OHS executive director as its first full-time employee in 1982-2006. We had three E. Power Biggs Fellows in 1978, among them Patrick Murphy who is now a successful organbuilder in Philadelphia. In 2016, OHS brought 24 E. Power Biggs Fellows to Philadelphia, all of them young and most engaged in music school study! The program is funded by donations of many members, a major donor being organbuilder Paul Fritts (\$10,000). In Richmond, Daniel Sañez, organist of Sacred Heart Cathedral, is a former E. Power Biggs Fellow.

The Philadelphia organ scene's major benefactor is Fred Haas, co-chair of this convention, an Oberlin graduate, and a third-generation heir of the Rohm & Haas Chemical Company, developers of Plexiglas who sold their firm to Dow Chemical in 2009 for \$15 billion. The family's philanthropy is wide and generous, including the Dobson organ in the Philadelphia orchestra's Kimmel Center home (also a giftee of the Haases) at Verizon Hall as well as making possible such efforts as renovation of the Wanamaker organ, Atlantic City organs, Bryn Athyn Cathedral, and many others, possibly to include a vaguely described renovation of the National Cathedral Organ. Fred Haas and family have donated their grand family home, Stoneleigh, located on about 32 acres of Olmstead-designed gardens near Villanova University, to the Natural Lands Trust conservancy, with arrangements to renovate and endow the home, itself, as a new location for the Organ Historical Society's burgeoning Archives (the world's largest such collection of organ books and ephemera) now at Westminster Choir College as well as its national offices, now planned to move from Richmond in late 2017. Those offices at 2401 Westwood Avenue house the very large inventory of sheet music, books, CDs, and videos that OHS sells online. Visit to browse and buy stuff on-site before it is too late!



Scenes from the recent OHS National Convention in the Philadelphia area. Pictured at left and center is Monica Czausz who will be performing on October 7th here in Richmond.



The Hymn Society Annual Conference

“Formed in Faith, Shaped by Song”

July 17-21, 2016 Redlands, CA

By Kathy Toole

The Hymn Society conferences are for those church musicians who are passionate about the church's song. It is the conference of hymn writers, composers, and arrangers whose music is found throughout our hymnals, in our choral libraries and organ files. Forty different sectionals (seminars) offer a wide range of topics. There is at least one hymn festival every day, each very different from the other. To my surprise, my favorites have been the plenaries which offer in-depth and challenging addresses on topics I didn't know to be interested in. A big event each year, is the naming of the newest Fellows of the Hymn Society. This is the highest honor the Hymn Society can confer. We celebrated as the “reveals” expertly timed and couched for surprise of the honored, included Deb Loftis, John Thornburg, and Dan Damon. The unveiling of the vision to establish a Center of Congregational Song occurred at my first Hymn Society Conference in 2013 when it was held at the University of Richmond. This year the Society celebrated the hiring of the first Executive Director for this center, Brian Hehn, and looks forward to the unveiling beginning in October of 2017. Next year's conference will be July 16-20 in Waterloo, Ontario.

NEW ORGANIST SCHOLARSHIP PROGRAM

Once again, it's time to introduce our scholarship students for the coming season. However before we do, we would like to begin by introducing the new chair person for the committee that auditions and selects our students for the program. This year, Patricia Schrock has accepted this role. Here is Patricia's introduction:

Hello. My name is Patricia Schrock and I'm the chair of the chapter's New Organist Development Committee. In the past I served as the Sub-Dean and Dean of the Washington DC Chapter and the DCAGO Foundation Board. I am honored to chair the scholarship committee this year. I am currently the Director of Music at the Church of the Epiphany and the Accompanist at Or Ami, Richmond. I also have a private piano and organ studio.

The Richmond Chapter proudly awards up to three scholarships for organ study to young persons and adults each year. One purpose of the committee is to develop new church organists. I would invite the membership of the chapter to help identify these people who qualify for this scholarship. It takes a great deal of effort to identify, attract and get our message out about this wonderful opportunity. I served on this committee for two years before becoming the chair. My experience has taught me that most of the applicants have been encouraged by a member of the Richmond AGO. Thank you for your support and please assist us going forward with this important function of the chapter.

Sincerely,
Patricia Schrock



Returning this year is Cailin Petrus who was also a scholarship recipient during the 2015-16 season. Cailin is a native of Richmond, Virginia and is a rising 9th grader at St. Catherine's School. She is going into her 10th year studying piano with Anne James and has played in numerous Leschetizky recitals. Cailin has played 10 piece programs for the National Guild of Piano Teachers Auditions for the past 8 years as well. She finished her first year of organ study with Greg Vick and is moving onto her second year with Dr. Mary Beth Bennett. In her spare time Cailin enjoys art, theater and reading fantasy novels.



Maddy Fratarcangelo is a senior at St. Catherine's School. She has been studying classical piano with Anne James for 11 years and has played in more than 70 auditions and recitals. She has been awarded multiple piano prizes and has placed in numerous competitions during her study, including the VMTA Central District Auditions. In addition to piano she is also a nationally recognized visual artist, having received over 25 Gold and Silver Keys in the National and Regional Scholastic Art & Writing Awards. She has always loved the music produced by the organ, appreciating various soundtracks and classical pieces featuring the instrument. Because of this love she has decided to pursue classical training in organ, so as to hopefully utilize that knowledge of the instrument in the future, from working as a part-time organist in church to scoring animated and live action films.

SUBSTITUTES

The persons listed below have indicated a desire to be called for substituting at church services. No specific qualifications are implied by their inclusion on this list. **The employer is responsible for determining that a substitute will adequately meet the needs of the church.** Questions should be addressed to Betty Girardeau. If you no longer wish to be included on the substitute list, please ask that your name be removed from the list by emailing Betty Girardeau at bettyg@redfamiliar.com or by phone at 804-647-0825.

Substitutes Available for Sundays

Beck, Susan	804-353-3022	smillerbeck@hotmail.com
Burton, Melvin (Mel)	804 744-2325 or Cell 804 347-4673	
Dresdner Brendan	703-479-9156	bcdrez@gmail.com
Freude, Sharon	804-353-4683	freudemusic@earthlink.net
Gay, Esther	757-253-0391 (Williamsburg/Tidewater)	esthergay@cox.net
Grant, Cathy	434-293-0617 (Charlottesville, VA)	mclgrant@centurylink.net
Kerschbaumer, Evelyn	804-744-3147	ekersch@aol.com
Martin, Liz SPC	804-559-0898 (Summer only)	
David McCormick	804-321-4811	dmccorm@verizon.net
Moro, Don	804-652-9311	donmoro@gmail.com
Neff, Joan	804-248-2522 (June-August only)	jneff@richmond.edu
Nowowieski, Adella	804-288-0917	delnow@yahoo.com
Suerken, Ernest A.	804-272-5545	
Yates, Elizabeth	804-965-6214	Eay143@yahoo.com

Substitutes Available for Special Non-Sunday Morning Events

Bailey, Tom	804-221-7549	Froberger@aol.com
Campbell, Mary	804-337-3935 (cell) 804-288-4098 (home)	maryecampbell@comcast.net
Candler-White, Laura	(804) 339-6941	auracwhite@verizon.net
Edwards, Beverly	804-794-6025 (available also for 11:00 AM Sundays)	music.edwards@gmail.com
Ferrell, Lia	513-687-3329	liaruhi9@yahoo.com
Hargrove, Elizabeth	804-798-1776 or 804-339-5701	f.hargrovejr@comcast.net
Jonkman, Crystal	804-330-9976 (home) 804-301-9976 (cell) 804-272-0992 x104 (church)	crystal.jonkman@verizon.net crjonkman@stmicaelsbonair.org
Lindsey, Charles	804-370-7374	charleslindsey15@gmail.com
David McCormick	804-321-4811	dmccorm@verizon.net
Moro, Don	804-652-9311	donmoro@gmail.com www.donmoroorganist.com
Norfrey, Lisa	434-806-2322	lisa.norfrey@gmail.com
Sachs, David	804-222-2494	Psalm100Pesach@comcast.net
Schutt, Ed	804-564-4887	e.schutt@comcast.net
Traser, Donald	804-644-0888	drtraser@verizon.net
Van Ornam, Cheryl	804-814-6677	ago.cheryl@gmail.com

POSITIONS AVAILABLE

Listings in this column appear for a maximum of 90 days and then are removed unless an extension is requested. When a listing is removed, therefore, it does not necessarily mean that the position has been filled. To submit a listing, please contact our Referral Service Director, Betty Girardeau at bettyg@redfamiliar.com and phone 804-647-0825

SAINT PATRICK'S CATHOLIC CHURCH

213 N. 25th Street, Richmond, VA, 23223.

Seeking part-time organist to play one Sunday mass at 10:45 AM and to coordinate with the choir for the same mass. Candidates must be a practicing Catholic with a strong knowledge of the Catholic liturgy. The candidate would supervise cantors, choir, instrumentalists, and must be proficient in organ and piano performance. Familiarity with vocal techniques, choral leadership, and conducting preferred. Recently restored Jardine Baroque organ from the 19th century. Salary \$13,000 per annum with two weeks paid vacation, paid AGO membership dues. Allocation in the budget for new music. Weddings and funerals would be additional stipends. Interested candidates should send a letter of interest and resume to Father Rossi at office@stjohnscatholicchurch.org.

FIRST PRESBYTERIAN CHURCH

4602 Cary Street Road, Richmond, VA, 23226

Seeking part-time organist to assist in playing for two Sunday morning services, accompany the Chancel Choir and rehearse when needed with the children's choirs. Three manual Andover pipe organ, Steinway grand piano, and a Hubbard harpsichord for accompaniment and solo works. Salary range \$11,000 to \$12,000 with flexible time for practicing and time off. Interested candidates should contact Suzanne Riehl at sriehl@fpcrichmond.org.

PROVIDENCE UNITED METHODIST CHURCH

901 South Providence Road, Chesterfield, VA, 23236.

Seeking Director of Music Ministries and Connections Worship Leader. These positions are part time unless they are combined into one position, in which case the single position could be full time. The Director of Music Ministries oversees the 11:00 AM traditional Sunday service and seasonal worship services as well as direct and/or supervise the church's adult and youth choirs, the adult and youth handbell choirs, and occasional small instrumental groups. The Connections Worship Leader is responsible for recruiting and leading the music team, which includes both instrumentalists and vocalists, for the 9:00 AM Connections Worship service. This is an informal creative worship service that includes visuals and participation by the congregation. Specific qualifications for each position are:

Director of Music Ministries: proficiency in organ and piano, with professional certification through AGO or the equivalent preferred; baccalaureate degree preferred with a major in music or music education; professional training and experience in the performance and/or direction of church music.

Connections Worship Leader: experience with diverse musical styles (contemporary, global, gospel, "refreshed," and traditional and a proficiency in keyboard or guitar; experience working with volunteer musicians of all levels of ability and the skill to teach and prepare them for worship leadership.

Allen Renaissance 3 manual organ. Salary for combined positions is \$33,000 per year based on a 40 hour week. If applying for only one of the positions, salary would be split between the two positions. Other benefits include health insurance, book and music allowance, dues to professional associations, continuing education, and automobile allowance. For more information or to submit a resume email pumcstaff@gmail.com or contact Emma Breeden specifically at the same email address.

THREE CHOPT PRESBYTERIAN CHURCH

9315 Three Chopt Road, Richmond, VA, 23229.

Seeking organist or pianist who is willing to learn to play the organ to work with the Director of Music for one traditional Sunday morning service and to accompany the Chancel Choir's weekly rehearsals. Occasional extra rehearsals with soloists, instrumentalists, small groups, as well as occasionally providing accompaniment during the Sunday morning contemporary service. The candidate should be comfortable with both liturgical and other worship themes. Strong sight-reading skills of open scores as an accompanist is also required. Special services during Lent and Advent. Lewis & Hitchcock 2 manual organ. (For organ specifications, refer to the church's link at www.churchesofvirginia.org/3chopt_pres/index.htm) Salary is \$10,000 per year (mid-August to mid-June) with two weeks paid vacation. Other required time off is negotiable. A resume and letter of intent should be sent electronically to Dr. Joan Pi, Director of Music to her address jlpi@tcpresbyterian.org. Questions or concerns may also be directed to her at that address.

ST. ELIZABETH ANN SETON CATHOLIC CHURCH

2631 Pocohontas Trail (PO Box 648), Quinton, VA, 23141

Seeking assistant organist for one weekly Saturday evening mass (5:30 PM) as well as assistance at Christmas and potentially during Lent and Easter, as well as to substitute for the full-time organist occasionally on Sunday. Two manual Wicks 4 rank pipe organ. Candidate should have some knowledge of the Catholic Mass, chant, and antiphon music and be comfortable accompanying the Cantor and choir. Stipend of \$100 per mass. Interested candidates should contact the full-time organist Beth Satterley via email at DMBblue@msn.com or via phone at 751-813-9265. They may also contact the church directly through the secretary Rose Reed at 804-932-4125. The church website may be viewed at www.seascatholicchurch.org.

EPISCOPAL CHURCH OF THE REDEEMER

2341 Winterfield Road, Midlothian, VA, 23113

Seeking soprano section leader. For information contact Donald Anderson, Director of Music, 804-227-3663 or 804-833-8812.

SAINT MARY OF THE IMMACULATE CONCEPTION PARISH

1008 Stafford Avenue, Fredericksburg, VA, 22401

Seeking a full-time Director of Music/Organist to coordinate a vibrant music ministry that includes children's, teen, Spanish and two adult (English) choirs. The music ministry leads music for ten weekend Masses, Holy Days, other liturgies throughout the year, weddings and funerals, and a monthly Taizé prayer. Incumbent trains and coordinates cantors, oversees assistant organists and plays/directs at least 3-4 weekend Masses. Applicants should have excellent organ/piano and choral skills, a deep understanding of Catholic liturgy, and the ability to collaborate with other parish leadership and ministries. Salary range \$50,000 - \$70,000; medical and retirement benefits. 2½ weeks paid vacation based on 40-hour work week increases with service. Book/music and continuing education allowance. 3 manual, 49-rank romantic-style organ (2010, Robert William Wallace). See www.stmaryfred.org for info on organ and choirs. Spanish language skills a plus. Email résumé and references to Fr. John Mosimann at frmosimann@stmaryfred.org by September 23.



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FRIDAY | SEPT. 16 7:30PM

Antonio Vivaldi » The Four Seasons,
for piano, 4 hands

Johannes Brahms » Cello Sonata and Horn Trio

SATURDAY | SEPT. 17 7:30PM - RUSSIAN NIGHT!

Pyotr Ilyich Tchaikovsky » The Seasons, Op. 37a

Sergei Rachmaninoff » Six Pieces for Piano, 4 hands, Op.11

Sergei Prokofiev » Sonata for Cello and Piano in C major, Op. 119

Anton Stepanovich Arensky » Piano Trio No. 1 in D minor, Op. 32

SUNDAY | SEPT. 18 3:00 PM

W.A. Mozart » Sonata in F major K. 497 and The Magic Flute,
for piano, 4 hands

Alexander von Zemlinsky » Trio for Clarinet, Cello and Piano
in D minor, Op. 3

*Daisuke Yamamoto, violin | Nicholas Finch, cello | James Ferree, horn
Chuck West, clarinet | Pei-wen Chen, piano | Alexander Paley, piano*



September, 2016 *Candlelight Concerts and Historic*

Organ Recitals at Bruton Parish Church

Thursday, September 1 @ 8:00 PM

Organ Recital

Dr. JanEl Will, Organist at Bruton Parish

Saturday, September 3 @ 8:00 PM

Organ & Harpsichord Recital

Rebecca Davy, Music Director & Organist at Bruton Parish

Tuesday, September 6 @ 8:00 PM

Organ & Harpsichord Recital

Rebecca Davy, Music Director & Organist at Bruton Parish

Thursday, September 8 @ 8:00 PM

Organ Recital

Dr. JanEl Will, Organist at Bruton Parish

Saturday, September 10 @ 8:00 PM

Organ Recital

Dr. JanEl Will, Organist at Bruton Parish

Tuesday, September 13 @ 8:00 PM

Organ Recital

Laurence Caldecote, Organist from Nuneaton, England

Thursday, September 15 @ 8:00 PM

Organ Recital

Dr. JanEl Will, Organist at Bruton Parish

Saturday, September 17 @ 8:00 PM

Countertenor Recital

Charles Humphries, Countertenor,
Rebecca Davy, Organ & Harpsichord accompaniment

Sunday, September 18 @ 5:30 PM

Choral Evensong: Music of Orlando Gibbons

Choirs of Bruton Parish, Rebecca Davy, Director,
JanEl Will, Organist

Tuesday, September 20 @ 8:00 PM

Organ Recital

Dr. JanEl Will, Organist at Bruton Parish

Thursday, September 22 @ 8:00 PM

Organ & Harpsichord Recital

Rebecca Davy, Music Director & Organist at Bruton Parish

Saturday, September 24 @ 8:00 PM

Organ Recital

Scott Hayes, Organist from All Saints Episcopal Church
in Richmond, Virginia

Tuesday, September 27 @ 8:00 PM

Organ & Harpsichord Recital

Dr. JanEl Will, Organist at Bruton Parish

Thursday, September 29 @ 8:00 PM

Organ & Harpsichord Recital

Rebecca Davy, Music Director & Organist at Bruton Parish

Historic Organ Recitals - Wren Chapel, College of William & Mary

Saturday @ 10:00 AM on September 3, 17, 24 – Rebecca Davy, Organist

Saturday @ 10:00 AM on September 10 – Sarah Bland, Organist

Rebecca Davy, Music Director & Organist

Dr. JanEl Will, Organist

James Darling, Choirmaster & Organist Emeritus

Contact bdavy@brutonparish.org or (757) 645-3431 Website: www.brutonparish.org

HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA MEETING

The 6th annual meeting of the Historical Keyboard Society of North America (HKSNA) will be held from Wednesday, April 26 to Saturday, April 29, 2017 in Greenville, South Carolina. The meeting's theme, "From the Old World to the New," aims to encourage the study of keyboard music and keyboard making in England and the Americas from 1700–1850. Selected instruments from the Carolina Clavier Collection will be featured in this meeting.

Three days of papers presentations, lecture-recitals, and mini-recitals (April 27–29) will be accompanied by an exhibition of publications, recordings, and contemporary instrument makers' work (April 26–28). Proposals for individual presentations or for themed sessions with multiple participants on any subject relating to historical keyboard instruments, their use and repertoires from the Renaissance to the twenty-first century, are welcome.

CALL FOR PROPOSALS

Please submit proposals by electronic means only, via email to hksna2017@gmail.com by October 20, 2016. Individual presentations will be limited to 25 minutes. For papers and themed sessions, submit an abstract of no more than 300 words attached to the e-mail address as a Microsoft Word document. For mini-recitals and lecture-recitals, submit complete program information and a representative recording as an internet link or as an attached MP3 file. A variety of period and reproduction instruments will be available for those who are not intending to bring their own keyboards or to make arrangements to use exhibitors' instruments. If you wish to use one or more of the instruments listed below, please kindly specify this in your proposal. All proposals must include short biographical statements (no more than 250 word) for all presenters and indicate any audio-visual/media needs.

Notification of accepted proposals will be made by November 20, 2016. Presenters must be members of HKSNA and must register for the conference. Presenters must also cover their own travel and other expenses. Further information, as it becomes available, will be posted on the website of HKSNA (www.historicalkeyboardsociety.org).

Below is a list of instruments that can be made available.

Harpichords:

- 1570 Italian ottavino virginal c/e - e4 (scaled up one octave)
- 1748 Kirkman spinet (brass strung)
- 1749 Kirkman single manual (2x8)
- 1758 Kirkman double (2x8, 1x4, lute, no buff stop)
- 2015 Robert Brooke Italian harpsichord after Ridolfi (C to d^{'''})
- 2009 Anne Acker Flemish double 2009 (GG-d^{'''}, 2x8', 1x4', buff, A392/415/440)
- A French double copy

Square pianos:

- 1787 Broadwood
- 1799 Longman & Clementi
- 1830 William Geib
- 1834 Nunns & Clark

Grand pianos:

- 1825 Johann Schanz
- 1844 Collard & Collard
- 1845 Broadwood

Clavichord:

- 2013 Anne Acker fretted clavichord (C-d^{'''})

Organ (Daniel Chapel, Furman University):

- C.B. Fisk, Op. 121
- http://www.cbfish.com/instruments/opus_121

Acoustic Design Services

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ARCHIVES PRESERVATION PROJECT APPROVED BY EXECUTIVE COMMITTEE

At its June, 2016 meeting, the Executive Committee of the Richmond Chapter approved funding to initiate a project to preserve the one-hundred year old archival collection which represents the chapter's rich history. At the urging of chapter Historian Donald Traser, and long-time members Dr. Larry Robinson and Dr. Ardyth Louhis, and with the technical assistance of John DeMajo, the chapter has acquired a dedicated file server and scanner system which is being used to scan the multitude of documents, historic programs and photographs that the chapter has collected throughout its one-hundred plus year history.

Much of the actual material has been stored in a borrowed space in one of the local churches. Given the possibility that the one-of-a-kind priceless material could potentially be damaged at some point in the future, the chapter has called upon John DeMajo to develop a database system wherein the material could be digitally copied and stored, in multiple locations, and made available in digital format for research or educational purposes. At the same time, it is the intent of the History committee to place the actual physical material with a protective institution such as the Library of Virginia, where it can be stored in climate controlled conditions for posterity.

With the approval of the committee, we have already purchased the necessary equipment and created a searchable database engine which will allow the collection to be searchable and accessible to the general membership. Some material has already been entered into the system over the summer months, and the chapter will now be seeking volunteers to assist in the actual scanning process. Estimates are that, with ample volunteer assistance, the project should take about a year to complete, at which time the History Committee will begin examining the procedure for turning the physical collection over to an institution for curatorship and permanent storage.

The system being deployed mirrors one successfully designed by DeMajo for the Richmond chapter of the National Railway Historical Society for their "History of Richmond Railroads" collection. The cost to our chapter has been minimal since the work is being done in-house and by volunteers. We will plan to hold a demonstration of the new system for members later in the season.

If any of our members wish to assist with the ongoing scanning process, please contact Cheryl Van Ornam or John DeMajo to make arrangements.

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American Guild of Organists, Richmond Chapter
John G. DeMajo, Editor
PO Box 8644
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DID YOU KNOW?

This past month brought another catastrophic flood to our colleagues in the service areas of the New Orleans and Baton Rouge, Louisiana chapters of the American Guild Of Organists. News reports set the confirmed death toll at 12 people to date, and over 80,000 homes were damaged or destroyed. The damage also extends to several churches and schools along the I-12 Corridor between Baton Rouge and the Mississippi coast. I have been in contact with my former colleague Dan Talbot, secretary of the Baton Rouge chapter, and he reports that there is considerable damage to a number of schools and churches in the parishes along the Amite and Tangipahoa Rivers. .

In 2005, when Katrina destroyed most of New Orleans and the Gulf Coast, your editor was at the time serving as Secretary Treasurer of the New Orleans Chapter. In the wake of that terrible storm, many AGO chapters from around the country sent help in the way of replacement music, and donations that proved to be a blessing to members who had lost their homes, churches and belongings. As one of those people who lost a home and belongings in Katrina, I was most grateful for the help since, at the time, I was faced with replacing practically everything I owned.

In determining how we can help those who are affected by this latest flood, I have been in contact with Mary Stutz who let me know that AGO National is looking at the situation to see if there is a way that we can help our fellow musicians in the stricken area. When that decision is made, further info will be forthcoming, so please stay tuned. I have included a couple of photos that I believe tell the story better than any words.

