

THE COUPLER

THE DEAN'S MESSAGE



Making music wherever you are

I am writing this on a rain-laden day, Thursday, Oct. 29, as the remains of Hurricane Zeta pass through the DC area, days before Halloween, All Saints' and All Souls', and just before the presidential election.

Oh, what stress!

At St. Andrew's in College Park, our Thursday evening outside, masked, in-the-courtyard choir rehearsal is cancelled once again due to rain – four cancelled out of seven scheduled.

And I am putting finishing touches on the final video productions for upcoming online liturgies – three services including one of readings and hymns for Election Day – 20 videos total, some with score included, some with video, some with photos. All within the perimeters of OneLicense. Perhaps I can relax on the 4th of November.

A quote comes to mind whenever I am faced with tragedy or anxiety or questions of whether my work is making a difference in the world,

CONTINUED ON PAGE 4

NOVEMBER 2020 IN THIS ISSUE



A chapter member shares his story of a moment of consternation at the console.

5



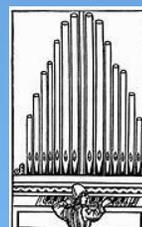
The 1980 organ at the United Church on G Street downtown reflects the North German Baroque school of organ building.

6



This month's Member Spotlight focuses on chapter secretary Tom Cowan.

11



Area musicians are planning virtual events, as well as some live ones with special precautions.

12

Mark Your Calendar!
Joy-Leilani Garbutt and Eileen Guenther discuss women composers for the organ online Monday, Nov. 16
See Page 2

NOVEMBER CHAPTER EVENT

We've all heard of the Paris of Cavallé-Coll, Franck, Widor and Vierne, but what about Boulay, Barraine, Puig-Roget, and Maixandeu?

While much has been written about the great men of this incredibly fruitful time in the history of organ music, little attention has been paid to the women who were composing, studying and performing alongside them.



JOY-LEILANI GARBUTT

the people, places and stories Joy has been researching. We will also address where and how to find more music composed by women that can enliven the repertoire at all levels.

Joy-Leilani is the minister of music at Christ Lutheran Church in DC and the organist for the Takoma Park Seventh-day Adventist Church.

She is a Ph.D. candidate in musicology and an organ student of Dr. Jeremy Filsell.

Eileen is professor of church music at Wesley Theological Seminary and serves as director of chapel music. She was president of the National Guild of Organists from 2008 to 2014.

Join us via Zoom on Monday, Nov. 16, at 7:30 pm to learn more about women composers for the organ.

DC Chapter members Joy-Leilani Garbutt and Eileen Guenther will discuss Joy's research in France as a part of her Fulbright scholarship and doctoral dissertation on French composers and organists. The discussion will include an overview of women composers for the organ, especially focusing on



EILEEN GUENTHER

Join the Zoom Meeting on Nov. 16 at 7:30 pm at
<https://us02web.zoom.us/j/82441152077?pwd=U3NmQzRKSDVyVjdSMUwxQU9PSktodz09>. Meeting ID: 824 4115 2077. **Passcode: 095854**

NEWS OF NOTE

Anne Timpane, director of music at St. Columba's Episcopal Church, and assistant director Diane Heath play a recital of pieces by Bach, Callahan, Mendelssohn, Vierne and Parrotta, available on Youtube at

<https://www.youtube.com/watch?v=6-aIdQsVTz0>.

Colin MacKnight's Sept. 30 recital at the Cathedral of St. Matthew the Apostle in DC was not livestreamed due to an internet service interruption. The program can be viewed at <https://www.youtube.com/watch?v=ZeFEEdPindg&t=894s>.

The program "The Creation Story: As Told by the King of Instruments" is available now on Youtube. It features Helen Adelsberger, director of music ministries at Grace Episcopal in Silver Spring, and young readers. Watch at <https://youtu.be/FqO211N6B9s>.

Did you miss our chapter's October Pipes Spooktacular? Check it out on our chapter's Facebook page: <https://www.facebook.com/pg/WashingtonDCAGO/posts>. You do not have to be a Facebook member to access this.

You can also still view the Oct. 25 tri-chapter Pipes Spectacular. It featured Nicholas Sheehan playing the organ at the Washington National Cathedral, pictured below. Go to: <https://cathedral.org/event/tri-chapter-american-guild-of-organists-online-pipe-spectacular/>



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THE COUPLER

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Editor

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THE DEAN'S MESSAGE
Continued from Page 1

especially these days with Zoom and videos. Though I take the quote out of context to fit my own surroundings, it still speaks to me, and profoundly:

“This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.” Leonard Bernstein said this in the days after the murder of President John F. Kennedy.

This quote has been a catalyst for me in recent years in responding to gun violence, to photos of immigrant children in cages, to stories from #MeToo, and to the senseless brutal ending of so many Black lives. This quote has also been a wake-up call to me when I inflict violence on my own soul by watching the news obsessively or when I question my vocation as a church musician.

How can I make a difference? How can I respond? By making *music more intensely, more beautifully, more devotedly than ever before*. Making music is what I am skilled at, and it is what I do best. If I give this my best effort, then it will inspire others to give their best efforts: people who are teachers and medical professionals, policy makers and city council members, caregivers and essential workers. If I am able to inspire them, or if I am part of a parish community that feeds them in order to make good, life-giving choices, then I am part of the chain of goodness that can heal our anxious world.

Of course, I am writing in the first person, saying “if I am able” and “if I am part of,” but I encourage you to insert yourself into the equation, or “we.” If we are able to inspire others with our music, and if we are part of a community that feeds the souls of essential workers, teachers, caregivers, medical professionals, politicians, lawyers, and policy makers to make good, life-giving choices, then each of us is part of the chain of goodness. And we will work to heal our anxious world.

Much peace and beautiful music-making to you all,
 David Houston

What are you doing for Christmas?

No, not you and your family. You as an organist. We can all empathize with Santa at right – this has been a year full of surprises and uncertainty. That includes the upcoming holiday season.

What are you and your churches planning for Advent and Christmas? Outdoor gatherings with organ music wafting through the windows? In-person services? Zoom? Let’s share our ideas and help each other with inspiration. Send your submissions to dcagochapter@gmail.com.



LET ME TELL YOU...

One benefit of AGO membership that we are missing in the time of Covid-19 is in-person fellowship. Chapter get-togethers provide the chance to swap tales about the quirks of our sometimes lonely jobs – and we do have some stories!

So, please tell us what is the oddest...scariest...funniest...most spiritual thing that has happened to you as an organist? What is your wackiest wedding tale?

We'd like to share some of your tales in upcoming newsletters. There's no need to name names (except your own). Email them to pathenry33@gmail.com. Include a photo if you'd like.

Cause for alarm!

By lifetime chapter member **Ken Lowenberg**

In my first year of teaching public school music in East Moline, Ill., I decided to supplement my teacher's salary by playing the organ at a local Methodist church.

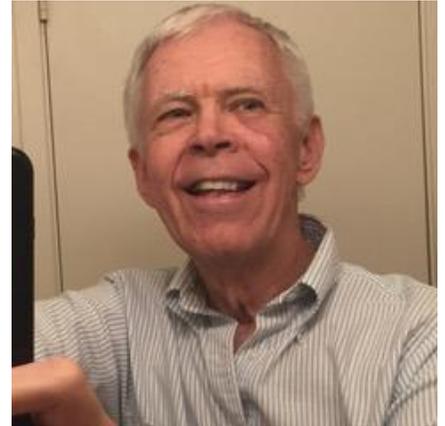
I had barely had my first Sunday there when I was asked to play for a wedding. The organ and room were still quite new to me, so I was dutifully there for the Friday wedding rehearsal. I thought the wedding party, and especially the groomsmen, were quite full of merriment for what seemed like it should be a more serious occasion.

Anyway, the next day at the wedding, right in the middle of the pastor's homily, I heard this sudden loud buzzing sound. In trying to find out where it was coming from, I discovered an old alarm clock on the top of the organ, and it had just gone off!

Reaching over the music rack, I grabbed it and began hitting every button on it, finally succeeding in stopping the sound.

The groomsmen in the wedding party were totally cracking up, so I think it was clear how this came to happen.

I was of course mortified and was sure everyone was thinking what a jerk this new organist must be!



KEN LOWENBERG

Correction

Last month's article on the Aeolian-Skinner organ at Washington Hebrew Congregation incorrectly said Peterson controls were installed in the 1990s. Solid State Logic controls were installed.

We need your approval!

We are compiling a directory of chapter members to be shared. In order to be included, you **must** send the following to

dcagochapter@gmail.com: your name, job position, email address (or postal mail address) and phone number.

The information will be shared electronically. Indicate if you would like a paper copy.



Organ of The United Church - Die Vereinigte Kirche

1920 G St. NW

Washington, DC

Alfred Führer Orgelbau, 1980

Article by Robert Church, CAGO

Treasurer of the DC AGO Chapter

The instrument in The United Church was built in 1980 by Alfred Führer Orgelbau, a builder from Wilhelmshaven, Germany. Führer's workshop built well over 700 organs; however, there are only nine instruments in the United States. The United Church organ is the firm's largest in this country.

The United Church is a union congregation of the United Church of Christ and the United Methodist Church. It was formed in 1975 through a merger of Concordia United Church of Christ and Union Methodist Church. Concordia was originally established in 1833 as the German Protestant church in Washington, DC, while Union Methodist formed in 1846.

Today the congregation worships in the 1891 Concordia Church building, which succeeded the church's 1833 building. Though the structure has seen several renovations over its lifetime, it maintains its original character complete with stained-glass windows bearing German inscriptions and a large wrap-around balcony-loft. The sanctuary has very lively acoustics, making it well-suited for both organ and choral music. Though German is not the primary language for today's congregation, the church still serves the German community with German language services twice a month.

Alfred Führer Orgelbau was founded by Alfred Führer (1905-1974), who began his professional career as a cabinet maker in 1920 and then trained as an organ builder with the Furtwängler & Hammer company between 1924 and 1927. In 1933 he opened his workshop in Wilhelmshaven, restoring, rebuilding and repairing organs. Later his business expanded to building new organs. The firm's largest instrument (IV/61) was built in 1958 for the newly rebuilt St. Ansgarii Church in Bremen, Germany. After Alfred's death in 1974, his nephew Fritz Schild became the managing director. Schild retired in 2000 and sadly by 2003 the company closed its doors in bankruptcy.

The United Church selected the Alfred Führer Orgelbau to build its new organ for several reasons. In the late 1970s the congregation decided to replace its existing organ, which was nearing the end of its service life. As the organ committee researched a replacement, it studied the works of North German builder Arp Schnitger (1648-1719). Due to both the contemporary interest in Baroque music on period instruments and its own German heritage, the church commissioned this instrument, in the spirit of Schnitger and the North German Baroque school.

The instrument was installed in the rear balcony of the church in 1980. The lively acoustics of the room give the rather modest-sized instrument significant presence, and it does a great job supporting congregational singing.

The instrument has one significant quirk: it is not tuned in equal temperament. Since the instrument is built in the North German Baroque style, the builder gave it a Baroque period temperament. The Werckmeister III tuning used on this organ features fifths D-A, A-E, F#-C#, C#-G# and F-C narrowed by $\frac{1}{4}$ comma, and G#-D# widened by $\frac{1}{4}$ comma. (For those less familiar with tuning schemes and the concept of the Pythagorean comma, there are excellent quarantine-time readings available online. A deep dive into the mathematics behind keyboard tuning will surely liven up your social distancing time!)

The Werckmeister III temperament is less shocking to our modern ear than some other temperaments, but the listener will definitely notice a difference when compared to equal temperament, especially in keys with four or more sharps or flats.

The organ served the church faithfully for almost 30 years before it began needing major repairs. Leather deterioration was one issue, and the heavy lead alloys Führer used in the 8' principals caused the larger pipes to begin to collapse under their own weight. The lack of proper support racking and the high summer temperatures in the organ loft exacerbated this problem. Even the resonators of the bottom octave of the 8' trumpet began to fail. The David M. Storey Organ company was contracted to rebuild and repair the damaged pipes, and since additional funds were available, a new 16' reed stop was added to the pedal.

The organ comprises two cases. The larger main case (below left) features the keydesk with the smaller pipes of the enclosed Brustwerk division directly above the music rack. The Hauptwerk division is above it; its façade is comprised of the 8' Prinzipal. Behind the main case is a second smaller case (below right) that contains the pedal stops, the main reservoir and the blower.





The trackers are made entirely of wood and metal, with leather adjusting nuts. Those in the background connect to the Brustwerk, while those in the foreground reach up to the Hauptwerk. The manual-to-pedal couplers are seen in the lower portion of the photograph to the left.

The renovation by David Storey included repairs to the 8' Prinzipal on the Hauptwerk, the 8' Flotenbass in the pedal and some of the resonators on the 8' Trompete. During the renovation, proper racking and support were added to the heavy bottom octaves of these 8' stops as seen below. In the photo on the left below, the new racking and supports are visible. The entire Hauptwerk chamber is on the right below.

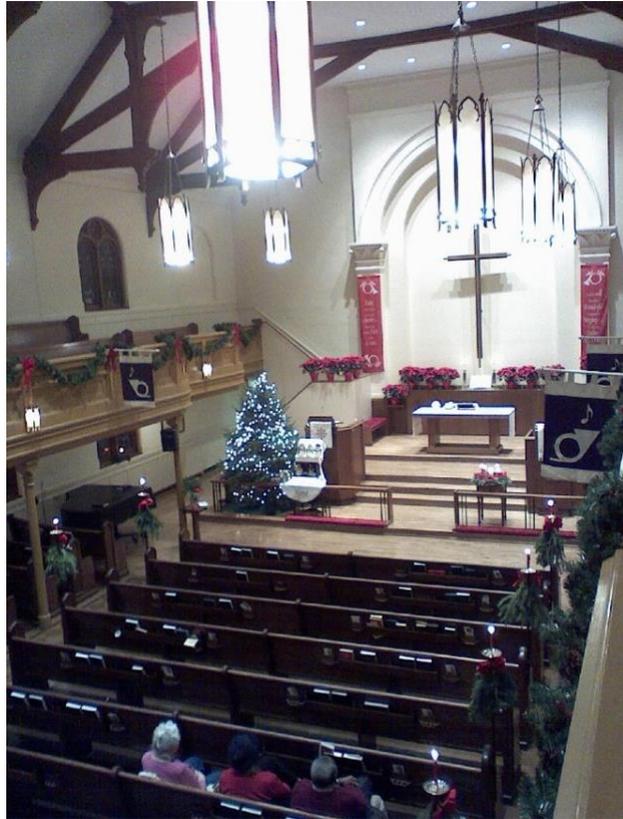


David Storey's work also included adding a 16' reed to the pedal. Though lacking from the original specification, this stop adds a whole new dimension to the organ. The Fagott, with its cylindrical resonators, was made in Germany and was carefully voiced and installed in this instrument as if it had been there from the beginning. Installing the rank in this tracker-action instrument was not a small effort by any means. The



installation required relocating the 16' Subbass to the rear exterior of the pedal case, which required new racking along with a new slider for the Subbass on the pedal chest with tubes off to the individual pipes. The 16' Fagott was then installed in the pedal case where the Subbass once resided. The photo at left shows the Subbass in its new location. The immaculate installation and relocation of the Subbass looks completely original, as if it had left the Führer workshop already in place.

Writing this month's article has been especially rewarding for me, since I had the privilege of serving as music director and organist at The United Church for four years in the early 2000s. I'm also grateful to the people of this church for asking me to help oversee the renovation and installation of the 16' reed a few years ago. This was a project I had envisioned during my tenure and it is rewarding to see it completed. My favorite time of the year at The United Church was Advent and Christmas--the decorations were always so beautiful. Until next time, I'll leave you with two pictures of the sanctuary from Christmastide.



Alfred Führer Orgelbau, 1980

SPECIFICATIONS

22 ranks 16 stops

Hauptwerk	C-g'''	Brustwerk	C-g'''
Prinzipal	8'	Metallgedeckt	8'
Koppelflöte	8'	Rohrflöte	4'
Oktave	4'	Gemshorn	2'
Super Oktave	2'	Sesquialtera II	2-2/3' & 1-3/5' (divided)
Mixtur IV	1-1/3'	Scharff III	1'
Trompete	8'		

Pedal C-f

Subbass	16'
Flötenbass	8'
Oktave	4'
Fagott	16'

Bock Tremulant

Couplers

Brustwerk to Hauptwerk

Hauptwerk to Pedal

Brustwerk to Pedal

Mechanical Action

Wind Pressure: 80mm or 3-1/2 inches

Temperament: Modified Werkmeister III

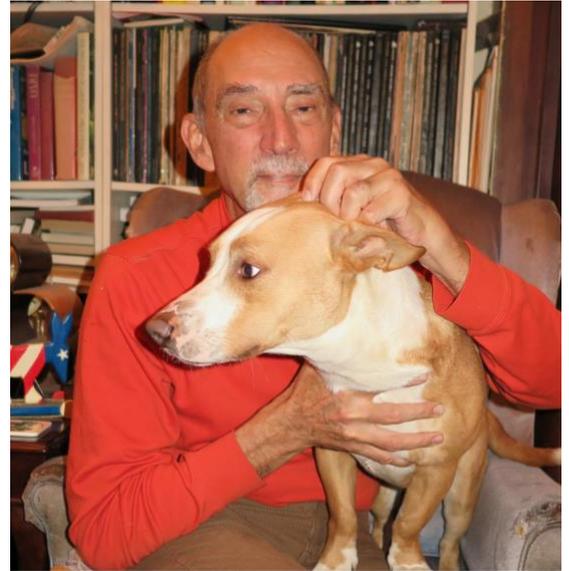
MEMBER SPOTLIGHT

Tom Cowan, DC chapter secretary

I started piano at the age of 9, in the third grade. I had some aptitude, so in junior high the school asked me to be accompanist for the choir.

It was also at that age that an organist job became available at the local Lutheran church. I was chosen for the job, knowing nothing about the organ or its repertoire. Literally the only thing I knew was that the lowest note was generally played on the pedals. I played piano pieces for prelude and postlude!

When a sophomore in high school, I transferred to a Lutheran school about 100 miles away, in Oakland, Calif. There I actually learned something about the organ. Hugo Gehrke was my teacher. He had a master's degree from Northwestern, and some of you may know his son, the very fine organist Rodney Gehrke.



TOM COWAN AND ROSCOE THE DOG

After high school, at the advice of both Hugo and my piano teacher, I attended Indiana University to study with Clyde Holloway. A few DC-area organists were my classmates.

My first job, while still in school, was at a Methodist church. My first position in the DC area was organist/choirmaster at a small Episcopal church, followed by a long employment at St. Thomas Apostle, Roman Catholic. I now play the organ when it suits me.

I appreciate that the AGO is the largest organization supporting organists and is non-denominational. The programs and the camaraderie of the local DC Chapter help keep my spirits up. The conventions are a wonderful celebration of choirs and the organ.

My favorite composer, hands down, is J.S. Bach. My other favorites are: for piano, Chopin; for opera, Verdi; and for several fields (symphony, concertos, choral, opera), Mozart.

I worked as a waiter for many years, so cooking and food in general are keen interests of mine. In my younger years I loved swimming and tennis. Caring for my dog, Roscoe, and gardening are restorative activities.

AGO Membership Assistance Program

Throughout the week of OrganFest 2020 in July the national Guild shared a Donate button, providing everyone with the opportunity to contribute to a fund that would help membership renewals for members who had experienced job loss due to COVID-19. If you know of a member who has lost income due to the effects of the pandemic and cannot afford to renew his or her membership, please send their information to elizabeth.george@agohq.org.

COMMUNITY EVENTS

Sunday, Nov. 8, 4 pm: Samantha Scheff (St. John's, Lafayette Square) plays a livestream recital at the Franciscan Monastery of the Holy Land in America. Log onto myfranciscan.org to view.

Sunday, Nov. 8, 4 pm: David Kelley plays a livestream recital at the Church of the Holy Comforter in Vienna, Va., including works by Buxtehude, Vivaldi (arr. Walther), Locklair, Kelley and others. <https://www.youtube.com/channel/UCNkrPSu3KnHFQR1OCplZJKg>

Sunday, Dec. 13, 4 pm: Jordan Prescott (St. Peter's Episcopal Church, Ellicott City, Md.) plays a livestream recital at the Franciscan Monastery of the Holy Land in America in NE DC. Log onto myfranciscan.org to view.

2021

Sunday, Jan. 10, 4 pm: David Houston (St. Andrew's Episcopal Church, College Park, Md.) plays a livestream recital at the Franciscan Monastery of the Holy Land in America in NE DC. Log onto myfranciscan.org to view.

Sunday, Feb. 14, 4 pm: Carol Feather Martin (Trinity Presbyterian Church, Arlington, Va.) plays a livestream recital at the Franciscan Monastery of the Holy Land in America in NE DC. Log onto myfranciscan.org to view.

Sunday, March 14, 4 pm: Brass of Peace (Sylvia Alimena and Lisa Tyler) plays a livestream recital at the Franciscan Monastery of the Holy Land in America in NE DC. Log onto myfranciscan.org to view.

Members are encouraged to submit recitals and concerts to dcagochapter@gmail.com for public listing on the DC AGO website as well as in the newsletter.

Music at Midday

Fridays, 12:15-1 pm at National City Christian Church (Disciples of Christ), 5 Thomas Circle NW. Concerts are offered live (social distancing in effect; masks required) and also broadcast on the NCCC [YouTube channel](#). Admission is free, though donations are accepted.

Nov. 6: Organist Mi Zhou (Baltimore) will perform works of Louis Vierne, Franz Liszt and Singaporean composer Wei Gu.

Nov. 13: Local organist Carol Feather-Martin celebrates the legacy of the organists of Notre-Dame de Paris in a program of works by Louis Vierne, Jean-Jacques Beauvarlet-Charpentier, Jean-Pierre Leguay, and Pierre Cochereau.

Nov. 20: Organist Derrick Ian Meador (Laurel, Miss.) will perform works of John Cook, J.S. Bach, Denis Bedard, and Georges Bizet.

POSITIONS AVAILABLE

Please advise the web administrator at pathenry33@gmail.com if any position has been filled.

District of Columbia

Principal Organist, St. Dominic Church, 630 E St. SW

Organist will serve as primary accompanist/instrumentalist for three designated weekend liturgies as well as other Holy Day, Feast Day and special event liturgies. Call or text J.C. Cantrell at 703-346-9969 for details. Include a résumé and two professional references/contacts with the initial contact message.

Catholic music director, Joint Base Anacostia-Bolling Chapel at 310 Angell St. SW

Contract position requiring minimum of one year of experience as music director in a parish environment. More information available [here](#).

Salesperson, R.A. Daffer Church Organs

Seeking a full-time salesperson for the DC-Northern Virginia market. Call on churches and synagogues, work with church committees, design organ installations, and follow up after sales. \$35,292-\$66,000 per year. Flexible schedule; health insurance. Apply at www.indeed.com.

Maryland

Full-time director of liturgy and music, St. Jane Frances de Chantal Catholic Church, 9701 Old Georgetown Road, Bethesda.

Duties include directing and accompanying the Parish Choir; directing the handbell ensemble; and supervising the assisting organist, contemporary choir director and five staff singers. Required: master's degree in music or equivalent education or experience, three to five years in a parish setting, experience in building a children's choir. Send letter of interest and resume to parish.office@stjanedechantal.org.

Organist, First Church of Christ Scientist, 7901 Connecticut Ave., Chevy Chase.

Organist will provide music for Sunday/Thanksgiving morning and Wednesday evening services. \$205 for Sundays/Thanksgiving and \$140 for Wednesdays, with 3 Sundays and 3 Wednesdays of paid leave. Position could be shared. No choir but a vocal solo every Sunday/Thanksgiving. Submit a resume, references and three recent recordings to Joan Beecham at jmckenzieb@hotmail.com or call 301- 929-8624.

Part- or full-time director of parish music, Ascension Lutheran Church, 7415 Buchanan St., Landover Hills

Familiarity with Lutheran liturgy and experience with choirs desired. Salary negotiable depending on experience and skill set. Contact the Rev. Richard Cox at pastor.richardcox3@gmail.com or 240-440-9960.

Continued from Page 13

Maryland

Director of Music (organist/pianist/director of church choirs), Oxon Hill United Methodist Church, 6400 Livingston Road, Oxon Hill.

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

Virginia

Full-time music director, St. Mary of Sorrows Catholic Church, 5222 Sideburn Rd., Fairfax. \$31,000 - \$61,000 a year.

Director will oversee music for all six weekend Masses and important feast days; direct and accompany a four-part volunteer choir; and organize, direct and accompany music for all funerals. Health benefits are offered. During COVID-19, director may work from home, except for weekend Masses, funerals and major feast days. Apply [here](#).

Acoustic Design Services

Acoustical Design Collaborative, Ltd specializes in ecclesiastical spaces where natural acoustics for music and unobtrusive amplified speech are essential for worship celebration. We have completed over 90 successful projects involving the following services:

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- **Sound System Tuning & Optimization**
- **Organ Space Planning**

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Catholic director of music and liturgy, Fort Myer, Arlington, Va.

Requires experience as a music director and/or liturgist in previous parishes, with extensive (5+ years) experience on organ and piano, working with and directing small musical ensembles and choirs. Master's degree in sacred music and/or organ required. This is a part-time position as a 1099 director with Music Ministry International. Compensation based on experience and qualifications. Apply [here](#).

Organist/choir director, Church of the Covenant, 2666 Military Rd., Arlington. Position estimated at 10 hours per week, \$30 per hour with time and a half for weddings and funerals. Applications and enquiries should be sent to resumecovenant@gmail.com.

Minister of Music, St. Barnabas' Episcopal Church, 4801 Ravensworth Road, Annandale. Contact Stephen Ackert at stephen@rkac.com for more information.

David Judge Wilson (1935-2020)

Longtime DC chapter member David Judge Wilson, 85, of Rockville died Sept. 29 at his residence.

Mr. Wilson was born in Denver, Colo. He completed a bachelor of arts in music education at University of Northern Colorado and a master of arts in religion at Concordia Seminary in St. Louis, Mo.

An accomplished organist and choirmaster, educator and liturgist, Mr. Wilson impacted the lives of countless individuals in classrooms, choir rooms and sanctuaries during a career that spanned six decades.

He served congregations in Colorado, Missouri, Indiana and Maryland and was the director of music at the Holton-Arms School in Bethesda from 1970 to 1983. Recognizing a lack of local summer camp

options with a focus on the arts, in 1973 Mr. Wilson founded Creative Summer, which still runs annually at Holton-Arms.

He served as director of music at Grace Episcopal Church in Silver Spring from 1970 to 2000. During retirement, he continued to serve throughout the Washington area as an interim/substitute organist and choirmaster.

Mr. Wilson is survived by his wife of 63 years, Theolyn Wilson, of Rockville; two daughters; two grandchildren; and a brother.

Mr. Wilson will be interred in the columbarium at St. John's Episcopal Church Norwood Parish, Chevy Chase, during a private service (due to COVID-19).

Memorial contributions may be made to St. John's Episcopal Church Norwood Parish Music Department (6701 Wisconsin Ave, Chevy Chase, MD 20815), Holton-Arms School Music Department (7303 River Road, Bethesda, MD 20817), or the Washington Bach Consort (1310 G St. NW, Suite 740, Washington, DC 20005).



Practice organ for sale or donation

Allen Digital Computer Organ (model ADC 222A) available for sale or donation.

Full AGO pedal board; solid wood.

Presets have not worked since the instrument was first purchased, but the transposer works.

Contact Candy Bartoldus at mab480@georgetown.edu.



RETURNING MEMBER

We welcome Nicholas S. Mattera Jr. Glad to have you re-up!

LIFE MEMBERS

Blanche Curfman

Nancy Dodge

Robert Grogan

Eileen Guenther

Irv Lawless

Kenneth Lowenberg

Albert Russell

Donald Sutherland

David Hearne (deceased)

NATIONAL AGO ORGAN WEBINARS

Mondays at 4 pm via Zoom.

Nov. 2: Cathryn Wilkinson, AAGO, presenter
Three Suites from the 18th to the 21st Centuries
 Looking to add some variety to your repertoire? In this session we will learn about context and techniques in performing excerpts from three organ suites, representing different eras, styles and moods. Catherine is currently vice president of academic affairs at Hartnell College in Salinas, Calif., and serves on the AGO Committee for the New Organist. [Register for this Webinar.](#)

Nov. 9: Ann Labounsky, FAGO, presenter
Improvisation and the Music of Jean Langlais
 Building on her studies with Jean Langlais, Ann will explore approaches to improvisation using hands-on techniques. The webinar will also explore how to understand Langlais's style of composition and performance. Ann is chair of Organ and Sacred Music at Duquesne University, a former AGO councillor for education and a past dean of the Pittsburgh chapter. [Register for this Webinar.](#)

THE COUPLER

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