

THE DESERT WIND

Editor: Bruce Behnke © 2017

Issue: March/April 2017



Southern Nevada Chapter
American Guild of Organists

Dean's Notes

For those organists involved in the liturgical seasons, Lent is upon us. For me, preparations for Holy Week and Easter is the busiest time of the year. This season also brings us the birthday of Johann Sebastian Bach, an artist who used the organ to glorify God. We will celebrate the great composer's birthday on Friday March, 24th at 7:30 PM; you will get to hear Dr. Mykola Suk on piano and Dr. Stephen Ackert on organ in an all-Bach program. I have not heard them before, but it is exciting to hear someone new. I love hearing the organ with the percussive quality of the piano. April 20 - 23 the UNLV School of Music will host its first Baroque Festival. One of the events of the Baroque Festival is Dr. Craig Cramer's organ recital on Sunday, April 23 at 4:00 P.M. I have heard Craig perform several times and he plays flawlessly. You can check out one of his many Youtube videos at:

<https://tinyurl.com/gvdpvbo>

Here's an interesting tidbit about Dr. Cramer: He sells via e-mail used organ music for modest prices. This encourages organists to enjoy the variety and beauty of the organ repertoire. Some of these works are out-of-print, and this clearing house provides a place for organ literature to live again to organists.

Collaboration with other groups creates extra work, but it has some huge benefits. More people can discover the magnificence of the organ. I personally enjoy talking with people before and after the concerts. There are such interesting things to hear and learn from people who get to hear the organ in its full glory. I invite everyone to try to engage someone after the concert and strike up a conversation about what you heard.

Before the next *Desert Wind* comes out in May, the Guild will be in full swing to renew memberships. It is a season to invite new people to join. Our chapter has been increasing membership. This is partly because of the four choir collaboration at the last Members Recital, but it is more due to the enthusiasm of one-on-one invitations. Online registration is becoming the preferred way to join the Guild. If you have thought of doing online registration and are a little nervous about it, there are people willing to help you set it up. Just contact an officer of the Guild, and we will get you the help you need. Once you have set yourself up online, it is much easier to renew in following years.

May everyone enjoy Bach's Birthday, and for those heavily involved in this church season may you breathe in the joy of Easter.

Matt

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**The Southern
Nevada Chapter of
the American Guild
of Organists
and the
School of Music, UNLV**
present a



Bach Birthday Celebration



Dr. Mykola Suk, piano
Dr. Stephen Ackert, organ



PRELUDES AND FUGUES FROM *THE WELL-TEMPERED CLAVIER*

Friday, March 24, 2017 - 7:30 P.M.

DR. RANDO-GRILLOT RECITAL HALL

BEAM MUSIC CENTER

LAS VEGAS, NEVADA

*2004 Rudolf von Beckerath
Maurine Jackson Smith Organ*



The program is open to the public without charge.

Series funded in part by a grant from the Nevada Arts Council and
the National Endowment for the Arts, a federal agency.

Mykola Suk

Born in Kiev, Ukraine (formerly: USSR), into a musical family, Mykola studied at Kiev Specialized Music School and made his first public appearance at the age of eight. He later studied at the Moscow Conservatory.

Mykola Suk gained international recognition as the winner of the First Prize and Gold Medal at the 1971 International Liszt-Bartok Competition in Budapest, Hungary. Still very much attached to Liszt's music, he was called "the greatest present-day Liszt pianist" by former music critic for the New York Times, Joseph Horowitz. His international career has spanned four continents, performing in the most prestigious venues from the Great Hall of the Moscow Conservatory to Lincoln Center's Alice Tully Hall and Carnegie Hall in New York.



Mr. Suk has given recitals in countries of the former Soviet Union, France, Germany, England, Finland, Egypt, Mexico, United States, Canada, Korea, China, Mongolia and Australia. He has appeared as soloist with numerous leading orchestras, from the Russian National Symphony under Mikhail Pletnev to the Beethoven Orchestra Bonn under Roman Kofman. He has collaborated artistically with the world's outstanding conductors, among them Charles Bruck, János Ferencsik, Arvid Jansons, Stefan Turchak, James DePreist and Carl St. Clair. His passion for chamber music has brought him to many distinguished chamber music festivals and collaborations throughout the world, among them, the Kuhmo Chamber Music Festival (Finland), Australian Festival of Chamber Music, Kiev International Music Festival (Ukraine) and International Keyboard Institute and Festival in New York City. Mr. Suk is an avid believer in 20th and 21st century piano literature. He was honored to premiere numerous works, especially by Ukrainian composers such as Valentin Silvestrov, Ivan Karabyts and Myroslav Skoryk. Most of the compositions were composed for, dedicated to, or commissioned by Suk.

Mykola Suk completed his Doctor of Musical Arts Degree in Piano Performance at the Moscow Conservatory, studying with Lev Vlassenko. He also holds a combined Bachelor/Master of Music Degree in Piano Performance, Pedagogy and Chamber Music from the Moscow State Conservatory. Before coming to the United States he served as Professor of Piano at the Kiev State Conservatory and Moscow State Conservatory.

Mr. Suk has given master classes at many festivals and music schools around the world. He has taught as an adjunct faculty member at various music schools such as the New England Conservatory, Manhattan School of Music (NY), Columbia University (NY), and the University of Southern Alabama. In 2001, Mr. Suk settled in Las Vegas, Nevada, taking responsibility for keyboard studies at the Music Department of the University of Nevada, Las Vegas, Nevada.

Stephen Ackert

Stephen Ackert is a native of the state of Wisconsin and completed his doctoral studies in organ at the University of Wisconsin in Madison. He also studied at Oberlin College, Northwestern University, and the Hochschule für Musik in Frankfurt am Main, Germany, where his teachers were Helmut Walcha and Maria Jaeger-Jung. From 1974 to 1978 he had the unique opportunity to work as a professional musician in Persia, serving as music advisor and resident keyboard artist of the National Iranian Radio and Television Network. A resident of the Washington area since 1979, Ackert has performed organ and harpsichord recitals in many of its prime venues, including the National Shrine of the Immaculate Conception, the National Cathedral, and the German Embassy. In 2003 he undertook his sixth recital tour of historic concert halls



and churches in Germany, playing recitals in various locations in the State of Hessen.

As Head of the Music Department at the National Gallery of Art in Washington, D.C., Ackert administered the weekly concerts, which are offered free to the public every Sunday from October through June. His lectures on interrelationships between music and art have been a part of the National Gallery's public programs since 1990 and have been heard at the Walters Gallery in Baltimore, the German and Austrian Embassies, the Kennedy Center, and several public and private schools in the Washington-Baltimore area. He has taught high school and junior high school music in Minnesota and Virginia, and served on the Board of Directors of the Arlington (Virginia) Symphony and the Rouhollah Khaleghi Orchestra. He is a member of the advisory board of RKAC

Bruce Behnke What first started your interest in the pipe organ?

Stephen Ackert Singing in the children's choir in my home church, I was able to sit right next to the organ console on a regular basis. As a budding piano student, I found it fascinating what the organist could do with two keyboards and a pedal board as well!

Behnke How old were you when you first started studying the piano seriously?

Mykola Suk By the age of 5 I began to touch the piano.

Behnke How old were you when you first started studying the organ seriously?

Ackert Sixteen.

Behnke Who are some of the most influential teachers with whom you studied?

Suk First and most of all, my professor of the Moscow Conservatory, internationally renowned performer, teacher, educator and greatest personality Professor Lev Vlassenko. On the other hand, we developed a personal connection, which is still extremely valuable. Also, there were a number of great musicians I was lucky to know whose irreplaceable contributions shaped my life enormously

Ackert David Boe, Grigg Fountain, Helmut Walcha, master classes with Harald Vogel

Behnke What are some of the more interesting venues in which you have played?

Ackert The German Church in Tehran, Iran, in 1978 (the first pipe organ recital on record in that country, and perhaps still the only one to date); The National Cathedral, Washington, DC, The National Shrine of the Immaculate Conception, Washington, DC; The National Gallery of Art in Washington, DC (on a Snetzler organ from the 1760s, on loan at the time from the Smithsonian Institution); The Menshikov Palace in St. Petersburg, Russia (on an instrument given to General Menshikov by George III of England)

Suk There are quite a few. From Wiener Musikverein, Carnegie Hall, Great Hall of the Moscow Conservatory to a wine bar in former Yugoslavia and some private recitals.

Behnke Who are some of your favorite modern composers?

Ackert Among organ composers, Wolfgang Wiemer, Leo Sowerby, Wilbur Held, Robert Lind

Suk All of them.



Behnke When and where did the two of you meet?
Ackert He performed several times in the concert series at the National Gallery of Art when I was in charge of it.
Suk For a long time, Dr. Ackert has been a key person in all musical programs at the National Gallerie of Art in Washington DC. And I've been a frequent performer over there. We discussed different projects, programs, brands of beer etc.

Behnke How did the concept of this program develop?
Ackert Out of a post-concert conversation in Washington: Mykola mentioned that he loved to play the WTC preludes, but found the fugues frustrating on the piano. I suggested that he put together a program of his favorite preludes, and I would play the fugues on harpsichord or organ.

Suk This program looks unusual and interesting by many accounts. For me personally, it is an idea from long ago which never happened, and now to be realized.



Photo: Rob Shelley



Kudos to our Graphic Designer, Susan Lasher

The posters, flyers and programs associated with our Southern Nevada Chapter display the talents of our member Susan Lasher. She is a non-resident member of our chapter living in Waynesboro, Virginia, and makes a huge contribution to the chapter by donating her designing talents. In this issue you will find a poster advertising the Jim Kasen organ workshop scheduled for April 8, the latest example of Susan's creativity. We appreciate Susan's immense contribution to making our image positive and professional.

The Las Vegas Baroque Festival

April 20–23, 2017



For more information about the festival including performers biographies and to order tickets for the ticketed events please check out the following web site.

www.lasvegasbaroquefestival.com

All events are at UNLV's School of Music (most in Doc Rando Hall, but please advise your readership to check the website), unless otherwise noted.

Pre-festival events:

March 11, 7:30 p.m.: Pre-Festival event: Les grâces baroque ensemble with special guest, Gregory Maldonado. Location: Green Valley Presbyterian Church, 1798 Wigwam Parkway, Henderson, NV 89074. Tickets available through website.

March 12, 2:00 p.m.: Pre-Festival event: Les grâces baroque ensemble presents a Baroque Potpourri. Free: No tickets or reservations required.

Festival Events

April 18, 7:30 p.m.: University Forum Lecture by Jonathan Rhodes Lee: "What is 'baroque' about baroque music?" Free: No tickets or reservations required.

April 20, 7:30 p.m.: University Choruses and Las Vegas Master Chorale, directed by David Weiller: Baroque Choral Masterworks. Tickets available through website.

April 21, 2:30 p.m., Beam Music Center 160: Masterclass for UNLV students (open to the public) with members of Archetti Baroque String Orchestra. Free: No tickets or reservations required.

April 21, 7:30 p.m.: SPECIAL GUEST: Archetti Baroque Orchestra. Tickets available through website.

April 22, 3:30 p.m.: UNLV Student ensembles perform. Free: No tickets or reservations required.

April 22, 7:30 p.m.: UNLV Faculty and guests concert. Tickets available through website.

April 23, 1:00 p.m.: Baroque play-along. Free: No tickets or reservations required.

April 23, 2:00 p.m. : Baroque dance party. Free: No tickets or reservations required.

April 23, 4:00 p.m.: Craig Cramer, organ. Presented in conjunction with the LV chapter of the AGO. Free

April 23, 6:00 p.m.: Lecture by Gregory Brown, Professor, Department of History: "The Baroque Period and Cultural History."

April 23, 7:30 p.m.: UNLV Chamber Orchestra, directed by Taras Krysa. Tickets available through website.



**The Southern
Nevada Chapter
of the American
Guild of
Organists**

and the

UNLV | Department of
MUSIC



Dr. Craig Cramer

organ

Sunday, April 23, 2017 - 4:00 P.M.

An Event in the 2017 Baroque Festival

**DR. RANDO - GRILLOT RECITAL HALL
BEAM MUSIC CENTER
UNLV, LAS VEGAS, NEVADA**

**The 2004 Rudolf von Beckerath
Maurine Jackson Smith Organ**



Series funded in part by a grant from the Nevada Arts Council and
the National Endowment for the Arts, a federal agency.

The program is open to the public without charge.

Dr. Craig Cramer, organ

Part of the 2017 Baroque Festival

Sunday, April 23, 2017-4:00 P.M. Doc Rando Recital Hall - Free

Dr. Craig Cramer is Professor of Organ at the University of Notre Dame and serves as organist at St. David of Wales Episcopal Church in Elkhart, IN. Winner of prestigious organ competitions, including the AGO's National Organ Playing Competition, Fanfare Magazine described his playing as "confident, polished and nicely paced." One of the most traveled organists of his generation, Cramer maintains an active recital career in the United States and in Europe. He has performed in forty-four states and in Canada. He performed the complete organ works of Bach during a series of eighteen concerts. His recital is presented as part of the new Baroque Festival at UNLV.

During the new Baroque Festival, April 20-23, some of the great period instrument players will appear on UNLV's stages, alongside UNLV students and faculty.

The featured ensemble for the festival will be the Archetti String Orchestra from Southern California. This ensemble is dedicated to the concerto repertoire of the 17th and 18th centuries, played on authentic-style instruments of those centuries: gut-strung violins, violas, cellos and gambas, accompanied by harpsichords and the organ. In many cases performers in the group play on antique instruments, and others play on replicas carefully crafted to the specifications of the originals.

Other events during the Festival will include a Baroque dance party; lectures on Baroque music, art and culture; and the opportunity for instrumentalists and singers to come make music with seasoned continuo players. There will be a keyboard "open house" where you can visit, examine and play harpsichords, organs, a fortepiano and clavichords.



Bruce Behnke What first started your interest in the pipe organ?

Craig Cramer I grew up in a Lutheran Church in the small town of Dillsburg, Pennsylvania. St. Paul's Lutheran had the only pipe organ in town. I was thunderstruck by the sound of the seven-rank Moeller! I begged my parents to let me take organ lessons.

Behnke How old were you when you first started studying the organ seriously?

Cramer My piano teacher was also the organist of my home church, and he agreed to give me an organ lesson every two weeks, but only if I promised to maintain my piano studies. I started the organ when I was in the fifth grade.

Behnke Who are some of the most influential teachers with whom you studied?

Cramer Then in high school I studied with Robert Clippinger in Harrisburg, and he changed my thinking about the organ. I was certain early on in my studies with Bob that I wanted to be a musician. In col-

lege I studied with Bill Hays at Westminster Choir College; at Eastman I studied with Russell Saunders. My late wife and I also studied for a short time one summer with André Marchal in Paris. That was a wonderful experience. Perhaps the teachers who had the biggest effect on my career were David Boe and James Drake. I studied the Alexander Technique with James Drake, and that was a revelation. I am so grateful to him because he unlocked my physical approach at the organ.

Behnke What are some of the more interesting venues in which you have played?

Cramer I have been fortunate to make annual recital tours in Europe every summer since about 1991. Mostly I have focused my efforts in Germany, but I have played in most of the other countries of Europe as well. The great historical organs in north Germany have been a tremendous influence on my thinking about organs and playing old music. I have been fortunate to perform on some of the great Silbermann organs in Saxony (Dresden, Nassau, Ponitz), several of the monument organs of The Netherlands (Alkmaar, Noordbroek, Midwolda, The Oude Kerk in Amsterdam), and many others. In the United States I have been very fortunate to play many great organs throughout the country. There are too many to name!

Behnke Do you do any improvisation and or have you ever composed music?

Cramer I do not improvise except in church or when the page turner forgets to turn the page!

Behnke Who are some of your favorite modern composers?

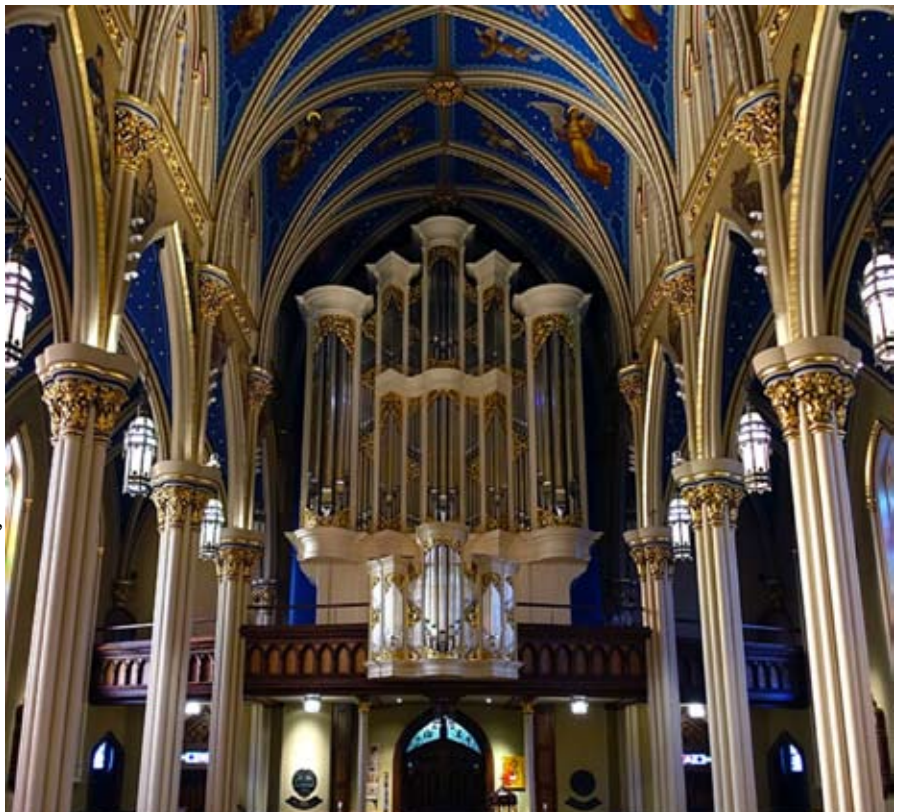
Cramer Jeanne Demessieux, Gaston Litaize, my friend Toni Zahnbrecher in Munich, Jean-Claude Henry, Nico Muhly.

Behnke What is it like to play the new Fritts organ?

Cramer We are fortunate to have two magnificent Fritts organs at Notre Dame, both of which are housed in splendid acoustical settings. These are organs that will teach you a lot! Working with them has changed my approach to performing, teaching, and recruiting. The wind characteristics on both instruments are amazing sensitive without being nervous. One really has to listen carefully to the pipe speech on the attack; the organs force you to become sensitive to and really listen to the release of the note. When you finally get into sync with the action and the wind, magical things happen. These instruments have to be heard and played in order to believe what you and they can do.

Behnke What pieces will you be playing for us?

Cramer This is a Baroque Festival, so German Baroque on the magnificent Beckerath organ will be just the ticket. Buxtehude *Toccata on D Minor*; some dances from the Linz Organ Tabulature; the partita on *Freu dich sehr* by Böhm, and some Bach, including the *Passacaglia*.



Paul Fritts, Opus 37 University of Notre Dame Basilica

National Federation of Music Clubs Organ Festival

by Paul S. Hesselink

Many of us are probably not aware that there is a vibrant and thriving local program under the sponsorship of the Las Vegas Music Teachers Association which is actively promoting the study of the organ for young piano students. The festival is defined and regulated by the National Federation of Music Clubs which publishes a Festivals Bulletin every four years, setting out the requirements and repertoire for all the Federation Festivals in many different areas of performance.

In 2010, one of our Southern Nevada AGO Chapter Members, Laurie Swain, started the ball rolling locally by entering five of her piano students in the first NFMC Organ Festival. That resulted in some very significant spin-offs. Laurie was able to generate additional interest with other teachers joining in the project in 2012, 2013 and 2014.

First of all, one needs to know that Laurie teaches piano students in her home two days a week. All her students are 60-minute students, and Laurie told me years ago that, "If you study piano with me, you also study organ." In addition to the private lessons, she runs two group sessions for the students each week. Her motivation for introducing her piano students to the organ is to prepare them to be capable of playing for services in the Church of Jesus Christ of Latter Day Saints as quickly as possible. She has a very good track record---several of her students have met that level of competency by age twelve.



Laurie Swain

Laurie's teaching studio is a model of efficiency. In addition to her pianos, she has an electronic organ with headphones, several computer stations with headphones and computer music theory programs. Additionally, there is a cabinet with cubby holes for different sizes of organ shoes arranged in order: each student must come to the lesson with a clean pair of socks so organ shoes can be shared. She now has enough organ shoes that a student can select the pair that he/she will use throughout the year---or until their foot size changes. Parents bring the students to the lesson early so the student can work on theory concepts at the computers and also practice the organ prior to their lesson. At the lesson, only 5-10 minutes is devoted to the organ: checking work accomplished on the organ assignment of the week and introducing one new concept for the next week's practice. The rest of the lesson is devoted to piano study.

When Laurie first involved her students in the NFMC Organ Festival, the students concentrated on playing hymns. The Organ Section of the Federation Bulletin is organized into three "Events:" Organ Repertoire Event (in 13 levels), Sacred Organ Event (compositions based on hymn tunes, chorales and religious themes) (13 levels), and Organ Hymn Event (13 levels). Initially, Laurie didn't think the hymn selections listed in the guide for the Organ Hymn Event were sufficiently representative and diverse for the various faiths: Protestant, Catholic, LDS, and Jewish. We all know what happens when we make suggestions to the "powers that be!" She was asked to take charge of the organ events in the Festivals Bulletin. Laurie collected as many different hymnals as she could find and determined levels of difficulty and cross-overs among faiths for the hymns selected for the revised list. In preparing the repertoire list, she consulted with organists and other teachers, and sorted through volumes of organ publications. Laurie has now re-written and edited the organ sections of the Bulletin twice!

In her teaching of the organ to her students, and as a part of a project she undertook for her Organ Pedagogy Class at UNLV needed for completion of her Master's Degree in Organ, Laurie began a systematic survey of the literature marketed for young students and had several concerns about each of the methods. This led to her decision to come up with her own method, which she and several colleagues will test in their studios over the next few years. She has laid out her method, Organ for Primary, into three volumes; Level I, Level II and Level III, with Level I being available to the public in 2018, and the other volumes shortly thereafter. She is setting up her own publishing company, Desert Sunrise Publications. Self-publishing allows her to make corrections as she develops her three-volume series, delete things not as successful, and add things she has discovered that really work.



The 2017 Organ Festival, held at UNLV on February 3, featured students from the studios of Shireen Beaudry, Jane Dye, Miriam Een, Elaine Hardy, Kathleen Waite, and Laurie Swain. There were 36 performances by 32 students! Each student was scheduled in the weeks prior to the Festival for two 15-minute rehearsal sessions. UNLV allowed the use of the von Beckerath organ on the condition that I be there to help and supervise which I was happy to do—mainly assisting with choosing registrations and making the students comfortable with the organ. The instrument's capability for preserving 4,000 registration settings (we didn't need them all!) was a boon so that in the festival performances, the students could operate independently on their own. Students ranged in ages from age eight to high school seniors. Many of the younger students are not yet sufficiently tall enough to comfortably reach the pedals, so "pedal extenders" of various heights which fit over the several notes needed in the elementary literature (usually two or three notes) are fitted over the pedals. Kids at these ages exhibit "no fear," and it is safe to say that playing the Maurine Jackson Smith Organ was a thrill for everyone, and impressive for their parents.

Although not a competition, each student's performance was heard by two judges who wrote positive comments and critical suggestions for improvement. Certificates with ratings of Superior, Excellent, Satisfactory, Fair, and Needs Improvement were completed by the judges for each participant. Judges for this year's Organ Festival were: Candy Krausman, Jill Gibson, Jane Dye, Miriam Een, Kathleen Waite, and Steven Wright. The future of our profession is very much hanging in the balance, and we applaud Laurie Swain for sparking the interest of local young people in "The King of Instruments."

ORGANS OF THE WORLD

T.C. Lewis Pipe Organ,
St Paul's Cathedral,
Melbourne, Victoria, Australia
by
Dorothy Young Riess, M.D.



Wherever I travel, I look for interesting organs and try to gain permission to see and play the instruments in advance. For St Paul's, Melbourne, I filled in a simple form on line and received an appointment for an hour's time on the organ. St. Paul's is a formidable structure in the heart of Melbourne, across the street from the Flinders Station. It attracts hundreds of tourists daily and many homeless on the steps and doorways at night. The organ console to the right of the altar steps is surrounded by a high wooden enclosure and securely locked with a large medieval key. Once inside, the organ springs to life with the turning of a switch on the wall. Instructions for visitors are posted on the rack and must be strictly followed.

Plans for the organ were part of the initial building plans in 1880 and in 1888 the Organ Committee determined that "Its (the organ's) main feature will be utility rather than fanciful variety." The contract was awarded to the English firm of T.C. Lewis instead of a local Australian builder because "Voicing is better understood there." The first concert on the completed instrument was at the consecration of the Cathedral in 1891. Almost 100 years later in 1986 a major restoration was undertaken by Harrisons.

The experience of playing this grand organ in this beautiful stone cathedral is one of absolute delight. The ensemble of stops is extraordinary. No one stop stands out to obscure another. The strings are exquisite, the flues sparkling, and the reeds are strong but not strident. The tone quality of each rank is a work of art with seamless progression up the scale. Full organ is never muddy but carries through the great hall with clarity and purpose. The large four manual console is comfortable and easy to manage. The Lewis pipe organ at St Paul's Cathedral, Melbourne, is a precious historical treasure



St. Paul's interior



St. Paul's exterior



St. Paul's Melbourne Console



Left Stop Jamb



Right

Organ Workshop - Creating the Worship Experience:

Even When It Seems No One is Listening

We will discuss repertoire for preludes and postludes, interpretation, registrations, and principles of inspiring hymn playing. Come ready to play some of your favorite repertoire, to "talk shop" about anxiety at the console, to take notes, and to have a great time making music

-- Great Music!!

Saturday, April 8, 2017

9:00 A.M. to noon

Las Vegas LDS Center

3400 West Charleston Boulevard

FREE - no pre-registration

Sponsored by

Southern Nevada Chapter

American Guild of Organists



James "Jim" Kasen graduated from Brigham Young University in 1986 with a Bachelor's degree in music performance and returned to receive his master's degree in performance and pedagogy in 1999. In 2008, Kasen received BYU's Ben E. Lewis Management Award. Kasen currently serves as BYU Director of Public Affairs and Guest Relations.

*A Concert Featuring the
Largest Pipe Organ in Nevada
Performed By*

Dr. David L. Deffner



*J.S. Bach Fantasy in G Major
Organ Chorales of Bach, Buxtehude,
Brahms, Dupré, et. al.
Louis Vierne Carillon de Westminster*

**Friday, March 3rd, 7:30 pm
Christ Church Episcopal
2000 S. Maryland Parkway**

**All are welcome regardless of donation! The suggested donation
of \$15 supports the music program at Christ Church.**