

David and Mary Jane Sursa Performance Hall
Music Instruction Building
Ball State University
Muncie, Indiana

Inaugural Series

Sursa Family Concert Organ

Goulding & Wood, Inc.
Opus 45

CONCERT I

James David Christie

with

Ann Sursa Carney

Sunday, October 22, 2006
4:00 p.m.

**Ball State University wishes to express its
sincere gratitude to the Sursa family
for their generous support of the arts.**

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PROGRAM SUBJECT TO CHANGE

**Mr. Christie appears under the auspices of
Phillip Truckenbrod Concert Artists, Hartford, Connecticut.**

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Series XLI – Number 32

*In keeping with copyright and artist agreements, use of recording
and photographic devices is not permitted by other than approved university personnel.*

Please refrain from talking, entering, or exiting while performers are playing.

Food and drink are prohibited in all concert halls.

Please turn off cell phones and all other electronic devices.

Please refrain from putting feet on seats and seat backs.

*Children who become disruptive should be taken out of the performance hall so they do
not disturb the musicians and other audience members.*

Thank you for your cooperation.

James David Christie, organist
Ann Sursa Carney, organist

Praeludium in E Major Vincent Lübeck
(1654-1740)

Ms. Carney

Fantasia in F Minor, K. 594 Wolfgang Amadeus Mozart
Adagio-Allegro-Adagio (1756-1791)

Ms. Carney and Mr. Christie

La Béatitude Charles Piroye
(fl early 18th century)

Ciaconna in B-flat Major (22 variations) Johann Bernhard Bach
(1676-1749)

Rondò in G Major (1787) Giuseppe Gherardeschi
(1759-1815)

Praeludium in G Major (BWV 550) Johann Sebastian Bach
(1685-1750)

Mr. Christie

. . . Intermission . . .

Sortie in B-flat Major J. Guy Ropartz
(1864-1955)

Élégie Augustin Barié
(1883-1915)

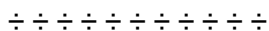
Scherzo Albert Alain
(1880-1971)

Suite Médiévale Jean Langlais
V. Acclamations (1907-1991)

Élégie (2006) James David Christie
(b.1952)

Sonata I in D Minor, Op. 42 Alexandre Guilmant
III. Final (1837-1911)

Mr. Christie

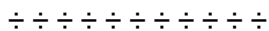


James David Christie has been internationally acclaimed as one of the finest organists of his generation. He has performed around the world with symphony orchestras and period instrument ensembles as well as in solo recitals. He has served as organist of the Boston Symphony Orchestra since 1978 and has performed and recorded under such conductors as James Levine, Seiji Ozawa, Colin Davis, John Williams, Edo de Waart, Gerard Schwartz, Jeffrey Tate, Andrew Davis, Klaus Tennstedt, Sir Simon Rattle, Sir Trevor Pinnock, Roger Norrington, Christopher Hogwood and Andrew Parrott. He has been a guest professor at conservatories in New York, Paris, Krakow, Vienna, Montreal and Brussels, and gives over thirty master classes every year. He is the Distinguished Artist in Residence and College Organist at College of the Holy Cross, Worcester, Massachusetts, and Professor of Organ at Oberlin Conservatory of Music, Oberlin, Ohio. He has previously held positions at Massachusetts Institute of Technology, Boston University and Boston Conservatory.

Mr. Christie received his degrees from the Oberlin Conservatory and the New England Conservatory, including the coveted Artist Diploma. He has studied with David Boe, Bernard Lagacé, Harald Vogel and Marie-Claire Alain. He has served as Organist for the Boston Symphony Orchestra and has toured the United States and Japan with the ensemble. He has performed as soloist with the Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, Mainly Mozart Orchestra, Orchestra of St. Luke's, Stuttgart Chamber Orchestra, London Symphony, Bach Ensemble, Baltimore Symphony, Seattle Symphony and the Boston Philharmonic. James David Christie is Music Director of Ensemble Abendmusik, a Boston-based period instrument orchestra and chorus specializing in sacred music of the 17th and 18th centuries. He was awarded an honorary Doctor of Fine Arts degree from the New England School of Law for his outstanding contributions to the musical life of Boston. He was recently awarded the Distinguished Alumni Award from New England Conservatory.

Mr. Christie has served on international organ competition juries in Paris, St. Omer-Wasquehal, Bordeaux, Biarritz, Chartres Cathedral, Liège, Montreal, Dublin, Worcester, Calgary, Leipzig, Lübeck, Kaliningrad, Speyer, Erfurt, Lausanne, Boston, Dallas, Amsterdam and Bruges. He was the 1979 First Prize winner of the Bruges International Organ Competition – he was the first American to win First Prize in this competition and the first person in the 18-year history of the competition to win both the First Prize and the Prize of the Audience. He has given over 40 concert tours of Europe. Recently, he performed solo recitals in Paris, France, on the Evening Artists Series at St. Sulpice, Notre-Dame Cathedral and Notre-Dame des Blancs-Manteaux. In addition, he gave master classes at the Paris Conservatory-CNR. He has performed for National, Regional and Chapter AGO Conventions and events in Boston, Worcester, Tanglewood, Cape Cod, New York City, San Antonio, Dallas, San Francisco, Salt Lake City, Spokane, Richmond, Seattle and Philadelphia. His students have been international prize winners in the United States, Europe, South Africa and Japan. Last summer, he performed in Italy, Germany, Austria, the Netherlands, Denmark and France. He is a member of the McGill University Summer Organ Academy in Montreal, Canada, and Musica Antiqua Bolzano, Italy. James David Christie has recorded for Decca, Philips, Nonesuch, JAV, Northeastern, Arabesque, Denon, RCA, Dorian, Naxos, Bridge Records and GM Records. He has received several awards for his recordings, including the prestigious Preis der Deutschen Schallplatten Kritik and the highly-prized Magazine d'Orgue: Coup de Coeur.

Ann Sursa Carney is a graduate of Oberlin College and Conservatory, and has been an active church musician for over 35 years. She has taken leadership roles in local chapters of both the American Guild of Organists and the National Association of Pastoral Musicians, and she coordinates basic organist certification for NPM at the national level. Her organ teachers have been Haskell Thomson, John Boe at Ball State University, and Thomas Swan at First Presbyterian Church, Muncie. She studied recorder with Scott Reiss. She has served as organist for Blessed Sacrament Catholic Church in Alexandria, Virginia, for the past 20 years.



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Organ Specification
Goulding & Wood, Inc., Opus 45
Three Manuals / 63 Ranks

GREAT	POSITIF
16' Bourdon	16' Quintaton
8' Principal	8' Flûte à cheminée
8' Gambe	8' Gemshorn
8' Flûte harmonique	8' Unda maris
8' Bourdon (ext. 16' Bourdon)	4' Prestant
4' Octave	4' Flûte à fuseau
4' Flûte conique	2 ² / ₃ ' Nazard
2 ² / ₃ ' Twelfth	2' Doublette
2' Fifteenth	2' Flûte à bec
1 ³ / ₅ ' Seventeenth	1 ³ / ₅ ' Tierce
1 ¹ / ₃ ' Fourniture IV	1 ¹ / ₃ ' Larigot
16' Bombarde	2 ² / ₃ ' Cymbale IV
8' Trumpet	8' Cromorne
4' Clairon	8' Tuba Magna (floating)
8' Tuba Magna (floating)	Tremolo
Tremulant	Positif to Positif 16-Unison Off-4
Great Reeds Off Great	Great to Positif 8
Great to Great 16-Unison Off-4	Swell to Positif 16-8-4
Swell to Great 16-8-4	Great Reeds on Positif
Positif to Great 16-8-4	
SWELL	PEDAL
16' Cor de nuit	32' Contre Bourdon (extension of 16' Soubasse)
8' Diapason	16' Principal
8' Cor de nuit (ext. 16' Cor de nuit)	16' Soubasse
8' Viole de Gambe	16' Bourdon (Gt.)
8' Voix céleste	16' Cor de nuit (Sw.)
4' Prestant	8' Octave
4' Flûte traversière	8' Flûte bouchée
2' Doublette	8' Bourdon (Gt.)
2' Piccolo	8' Cor de nuit (Sw.)
2 ² / ₃ ' Sesquialtera II	4' Choral Bass
2' Plein Jeu III-IV	4' Cantus Flute
16' Basson-Hautbois	2 ² / ₃ ' Fourniture IV
8' Trompette	16' Bombarde
8' Hautbois (ext. 16' Basson-Hautbois)	16' Basson (Sw.)
8' Voix humaine	8' Trompette
4' Clairon	8' Basson (Sw.)
8' Tuba Magna (floating)	4' Clairon
Tremulant	8' Tuba Magna (floating)
Swell to Swell 16-Unison Off-4	Tremolo
Positif to Swell 8	Great to Pedal 8-4
Great Reeds On Swell	Swell to Pedal 8-4
	Positif to Pedal 8-4
	Great Reeds on Pedal

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From the School of Music

For over fifty years pipe organs have been associated with Ball State University's music programs, but in all of this history never has there been a superb concert organ on campus, nor has there been an available space for an organ as ideal as the Sursa Performance Hall in the newly-constructed Music Instruction Building (MIB).

In the 1950s, when all music programs were presented in the Recital Hall of the Arts Building, a pipe organ was installed above the stage. The organ was an E. M. Skinner residence organ. Recitals were given on this small instrument, including at least one organ concerto performance. In the late 1960s, a small Schlicker studio pipe organ was installed in a classroom in the School of Music. This fine instrument, which continues to give good service, is used for the instruction of beginning organ students.

During those years, with the cooperation of nearby churches - notably First Presbyterian Church, College Avenue Methodist Church, Hazelwood Christian Church, and Grace Episcopal Church - our organ students were able to present their degree recitals on suitable instruments in the community.

In the last thirty-five years there were several occasions when a pipe organ was considered for Ball State's Emens Auditorium, a 3600-seat room that hosts the Muncie Symphony Orchestra, community events, and a wide-ranging concert series. Proposals for a new organ for Emens were prepared in 1972 and again in 1983. In both situations, after lengthy deliberations, the decision was made not to pursue the planning. In retrospect, it is good that a pipe organ to be used by the School of Music was not placed in Emens. Because of rental arrangements and the heavy usage of the auditorium for community events, students from the School of Music likely would not have enjoyed the needed access to the instrument. Further, an organ in Emens would have virtually precluded the possibility of a new organ for the MIB.

By the year 2000, planning committees for the new MIB were in place and functioning. At that time, we prepared a rationale for a new pipe organ for the performance hall. Part of this rationale centered on the renewed interest nationwide in the concert hall pipe organ. This interest has led to superb collaborations between organ builder, architect, and acoustician, resulting in many magnificent installations of great aural and visual beauty.

A decision was made by university officials, planning committees, and the architectural team to reserve space for a pipe organ in the performance hall, even though at the time no funds for the instrument were available. In the late spring of 2003, David and Mary Jane Sursa, Muncie residents who already had established a significant record of philanthropy to community and arts organizations, and for whom the new performance hall would be named, offered to provide the funds also for a new pipe organ.

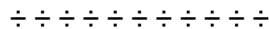
After careful review of several proposals, the contract for the new organ was awarded to Goulding & Wood, Inc., Indianapolis, a company that already had a presence in Muncie, and for which there was genuine admiration and respect. Over the years, the Sursas, Mary Jane and David (now deceased) and their families, had ample opportunity to hear and ponder the characteristics of a Goulding & Wood instrument. The Sursas are members of First Presbyterian Church, Muncie, where a Goulding & Wood organ holds forth weekly during worship. In 1987, Mary Jane was chair of the Worship and Religious Arts Committee, and David was a member of the organ committee when a contract was awarded to Goulding & Wood for the rebuilding and expansion of the church's 1955 Moeller.

It has been a joy to work with Jason Overall, Brandon Woods, Monty Thurman, and other members of the Goulding & Wood team as the new organ

was designed, built, and eventually came to life. Throughout the proceedings there has been an openness to all of the deliberations that allowed each of us - the donors, musicians, architects and university administration - to feel as though we were fully participating in the process. This certainly was aided by the weekly shop photos sent to all of us by the company president, Jason Overall.

The impact of this fine instrument will be significant in our School of Music. Clearly, it will undergird the organ/church program that now includes organ/harpsichord study and course work in organ literature, sacred choral literature and hymnody, church music administration, service playing, and improvisation and continuo playing. Further, because the organ is housed in the school's main performance hall, it can be used often to collaborate with faculty and students in solo and ensemble recitals. Already in this academic year, in addition to the inaugural recitals and a student doctoral recital, the organ is slated to be used for David Gillingham's *Prophecy of the Earth*, a symphonic poem for band and organ; and it will accompany a doctoral trumpet recital, a faculty harp recital, and a performance by the faculty brass quintet.

Kirby Koriath
Professor of Organ and Church Music



From the Organbuilders

Ball State University in Muncie, Indiana, is expanding and aggressively upgrading its facilities under the leadership of President Jo Ann Gora. Included in this initiative has been the construction of a new Music Instruction Building, complete with expansive rehearsal halls for chorus, band, and orchestra; teaching studios; and an extremely fine performance space. The lead architect for the project was Michael Dennis and Associates, with Michael Dennis and Erik Thorkildsen preparing the initial concept. Sam Miller of CSO Architects served as the local liaison and architect of record. Our relationship with all three architects was continually stimulating, enjoyable and productive. The performance space, named after the donors Mary Jane and David Sursa, engenders a feeling of solace through its organic use of materials and design elements. Acoustically, Sursa Hall is an extremely flexible venue, friendly to a wide variety of musicians. Roger Noppe, of the firm Purcell, Noppe, and Associates, took advantage of several innovative materials and acoustical treatments to create a space that has an incredible range of acoustical properties. At its most absorbent, the room can withstand a full marching band on the stage, while in its most open state the room embraces the organ with a reverberant halo befitting a large cathedral space.

Design for the organ grew from the properties of the room, both physically and acoustically, as well as the desire of the university to expand its resources and academic possibilities. The organ will be a resource to teach and perform all of the instrument's rich body of repertoire, accompany choirs, and work in context with orchestra as both soloist and ensemble member. As such, the tonal design needed to be broad, and the range of dynamics and colors through the organ extraordinarily rich. All of this had to be accomplished within a very tight space, albeit in an acoustically favorable location for maximum tonal egress and dispersion into the room. The organ, located high and in the center of the front wall above the stage's acoustical shell, serves as a cynosure for the room. With this prominent location, the case design needed to seamlessly flow from the room's architecture. The columns separating the bays of pipes repeat the columns in the sidewalls that frame the poured concrete diffusing panels. The

horizontal members in the columns continue the unbroken line encircling the room. The flamed copper canopies above the three central flats mirror the dramatic canopies above the diffusing panels. Visually, the wall on either side of the organ façade dissolves smoothly into the pipe field through the use of wooden pipes, flamed copper pipes, and lacquered pipes in the center. Through this gradual shift in material colors, the room blends into the pipes in a gradual transition. Providing an element of personality and visual interest, the central bay of pipes is hung toe-to-toe, making a dramatic statement on the center axis of the room.

The console also draws upon elements of the room design. The terraces for the draw knobs seem to float above each other, emphasizing the strong horizontal lines of the room, while the terrace stack itself stands on round columns that reflect the concrete columns in the four corners of the room. Generous sightlines are available given the modest height of the console, allowing for ease in seeing a conductor. To further facilitate this interaction, we have provided a clear music desk that interchanges with the decorative wood desk easily and without tools. In situations where the organ is to be used to accompany choirs or as a member of the orchestra, the inlaid music rack can be removed and a Plexiglas music rack can be substituted. In keeping the console elegant and restrained, we placed the main Solid State Organ Systems controls in a side drawer. These controls, including the normal memory functions, programmable crescendo, and the USB memory backup system, are within easy reach of an organist while at the console, yet they can be discreetly tucked away during performance. Small displays for the memory level and last general piston pressed appear on the name board, below the music desk, and memory level up and down pistons are available in the Great keyslip to allow full use without opening the drawer during performance. The console also includes a piston sequencer, with advance pistons in the standard toe position (to the right of the crescendo pedal) as well as in each keyslip. Forward and back sequencer buttons also appear in the extreme treble end of the Swell keyslip, available to a page-turner. The system also features an "All Pistons Next" mode, in which any numbered piston (general or divisional) acts as a forward sequence button. This function allows for visiting organists to quickly adapt to the organ, obviating the need to learn the placement of all the pistons. The organ has an internal MIDI processor with a record/playback device.

Tonally, we designed the organ first and foremost to be a complete musical instrument with internal integrity rather than chasing after the specific tonal concerns of individual bodies of historical literature. Instead of attempting to marry authentic replicas of German baroque plenums with Cavaillé-Coll reeds, we sought a logic and tonal honesty within the stoplist, entrusting organists to use their ears in coloring the various types of repertoire. While this means that no one historical era will have meticulous copies of contemporaneous organ pipes, it also allows for an instrument that will cover a broad spectrum of national and historical styles with conviction.

As we do with all of our instruments, we began consideration of the musical design with the skeletal structure of the principal choruses. Each division has a fully developed, independent plenum, yet these choruses are designed to operate cooperatively, allowing coupling through the organ. Several interesting subsidiary choruses and individual colors then stem from this foundation. The flutes of the organ are distributed evenly across divisions with the Great flutes at 16', 8', and 4', including the incisive 8' Flûte harmonique; the Choir comprises a singing 16' Quintaton as well as a complete flute cornet *decomposée*, with pitches at 8', 4', 2-2/3', 2', 1-3/5', and 1-1/3'; the Swell's harmonic flute chorus boasting pungency and resolve, characteristics nearly essential for the rendering of so much French romantic music; and, the Pedal containing independent wood

flutes at 16', 8', and 4'. The last, the 4' Cantus Flute, is a stop we have developed in recent instruments (the name was coined by Robert Glick, who presides over our Opus 37 and teaches at Erskine College and Seminary). The purpose of this stop is specifically to carry the solo ("cantus") line found in German baroque chorales as well as later incarnations such as the fourth movement of Widor's fifth symphony and the theme to Duruflé's variations on *Veni Creator Spiritus*. Reeds of the organ span a similarly wide spectrum, from the Positif's warm Cromorne, through the Swell's battery of reeds, to the commanding Great trumpet chorus of independent 16', 8', and 4'. These reeds all have French parallel shallot openings and generous scales, making them almost a small Bombarde division. As such (and at the insightful suggestion of Mark Gilliam from Solid State Organ Systems, of Alexandria, Virginia), these reeds have their own "unison off" for the Great manual and can be assigned independently to the other manuals and pedal. The Pedal division includes three independent reed stops, with the 16' Bombarde being a wooden resonator reed to encourage generous fundamental development. Crowning the organ's reeds is the 8' Tuba Magna. While this stop is very useful as a solo color, its chief purpose is to add sheer volume to the full organ, helping it stand up against full orchestra. In considering the various accommodations for playing with orchestra, such as the timbre and purpose of the Tuba Magna, we relied on Calvin Hampton's extremely influential article that appeared in *The Diapason* in 1980. After more than a quarter of a century, this article is still a relevant and astute articulation of the factors germane to use of the organ with orchestra. Voicing throughout the organ is full and rich, with the power of the organ coming from the unison and subunison pitches. Upperwork supplies color, harmonic sheen, and brilliance but is reserved at all times. This paradigm allows for the organ to generate considerable volume while being neither abrasive nor irritating. Wind pressures through the organ are moderate, with the Great division flues on 4" and the reeds on 4½". The Swell and Pedal divisions are also on 4", and the Positif is on 3½". Brandon Woods, our staff voicer, did all voicing for both flues and reeds. He works from the principal chorus of the Great outward through the stoplist, maintaining the sound of the Great as a baseline for the organ. Wooden pipework was made in our workshop with the exception of the bottom octave of the 32' Contre Bourdon, which was built by Organ Supply Industries, of Erie, Pennsylvania. As with all of our organs, metal flutes and principals of 4' C and above were built by Jacques Stinkens Orgelpijpenmakers, B.V., of Zeist, the Netherlands, and all reeds, display pipes, basses, and strings were constructed by A. R. Schopp's Sons, Inc., of Alliance, Ohio. All three firms were a delight to work with, and we thank them for their contributions to this project.

In our workshop, Monty Thurman, our lead engineer, designed the casework and console, working closely with our craftsmen, Robert Duffy and Robert Heighway, who then built these elements. Mr. Thurman and Mark Goulding collaborated on the physical layout of the organ that is extremely efficient, providing access for maintenance and tuning despite a very restrictive space. Mr. Goulding then led the installation with considerable attention to detail yet surprising swiftness. We appreciate the contributions of all of our crew and recognize their meticulous work in all aspects of organbuilding.

We would also like to express our gratitude to Dr. Kirby Koriath and Dr. Robert Kvam from the Ball State University School of Music and College of Fine Arts. Both have been extremely helpful and pleasant throughout the organ project. In addition, Gregory Graham, Kevin Kenyon and George Butler from the Facilities Planning and Management Office have been steady hands guiding the project at the university's end. Finally, we would like to recognize the generosity of Mary Jane Sursa who, with her late husband David, gave the funds for the performance hall and the organ. The Sursa family has been enthusiastic in their

interest for the project and unflagging in their support of our team. We are very conscious of the many colleagues, friends, organists, and other associates who have added so much to the process of creating this organ, and we look forward to seeing this instrument support the academic life of Ball State University and the ongoing study of the organ for many generations to come.

Jason Overall
President, Goulding & Wood, Inc.

Goulding & Wood, Inc.

Larry Caldwell	Robert Heighway	Monty Thurman
Charlie Dickson	Darrell Knapp	Andrew Timmons
Robert Duffy	Ryan Lane	Michael Vores
Mark Goulding	Jason Overall	Brandon Woods
Chris Gray	Tim Piotrkowski	

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From the Architect of Record

The possibility of a pipe organ within the Sursa Performance Hall was discussed early on in the design process. As a result, we began research for what was then purely hypothetical, incorporating the instrument's needs within the broad context of the work. Ironically, since Goulding & Wood was a local builder, we contacted them for advice. We anticipated many years might pass before an instrument would be installed in situ. We fashioned a chamber and the necessary support spaces. Construction was underway when we learned the Sursa family had gifted the university with funding to begin the organ's realization.

Now we faced a most interesting design opportunity: how to create an instrument that met the brief outlined by the university and also complemented the architectural qualities of the space. Many, many conversations ensued along with research into the history of pipe organs, installations in other locales and then, finally, an ongoing series of design studies in two and three dimensions to illustrate the conception of the final product.

There was active and enthusiastic participation from Goulding & Wood, Ball State music faculty, the university facilities group and Michael Dennis and Associates. Each entity worked collaboratively as an organic whole to realize the instrument that now graces the Sursa Hall. We are honored to be a part of a valuable addition to the legacy of Ball State and the timeless craft of the "King of Instruments."

Sam F. Miller, AIA
CSO Schenkel Shultz

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From the Project Manager

The University community has taken great pride in the new Sursa Hall as a great music performance venue and a beautifully design and impressive space. With the completion of the Sursa Family Concert Organ, it has taken Ball State University and the School of Music to the next level.

Sursa Hall, with its outstanding tunable acoustics and magnificent detailed design, sets a high standard and allows for our students and faculty to archive their potential for performance. The design of the Sursa Family Concert Organ

integrates so seamlessly with the hall design vocabulary, yet provides a grand statement on its own.

Having a great instrument in the Sursa Family Concert Organ coupled with the acoustic performance of this hall will be a spectacular experience for all who venture into this “world class” venue and experience a concert or recital. We are delighted to have such a great instrument in our special hall and to be able to share this with others who will enjoy the splendid music for now and the years to come.

Greg Graham, AIA
Interim Director of Facilities Planning
Ball State University

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INAUGURAL SERIES
Goulding & Wood, Inc., Opus 45 (III/63)

Sursa Family Concert Organ

James David Christie with Ann Sursa Carney
Sunday, October 22, 2006 - 4:00 p.m.

Mr. Christie will present a master class
Monday, October 23, at 8:30 a.m. in Sursa Hall.

Kirby Koriath – Tuesday, January 9, 2007 - 7:30 p.m.
Professor of Organ and Church Music, Ball State University

Scott Montgomery – Sunday, March 25, 2007 - 4:00 p.m.
Winner, 2006 AGO National Young Artists Competition

All programs are free and open to the public.

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